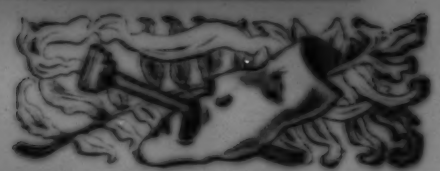


LARGEST CIRCULATION OF ANY DRAMATIC NEWSPAPER.



THE NEW YORK



DRAMATIC MIRROR

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NEW YORK: SATURDAY, SEPTEMBER 3, 1892.

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MAURICE HERRMANN.

AT THE THEATRES.

Proctor's—Face in the Moonlight.

Melodrama in four acts by Charles Osborne. Produced Aug. 28.

| | |
|-------------------------------|-------------------|
| Rabat | Robert Mantell |
| Victor | Michael Jordan |
| Louis Munier | Michael Jordan |
| Baudet | B. T. Ringgold |
| Captain Narcisse Demillefours | Frank Lander |
| Battiste | J. M. Fedris |
| Antoine | J. C. Ellison |
| Paul | W. Norton Baker |
| Priest | H. P. Goodwin |
| Lucille Munier | Charlotte Behrens |
| Marguerite | Harriet Ford |
| Miss Plouffe | Marion Earle |
| Madeline | Heleen Baker |

As it was the only theatre that offered a novelty on Monday night, Proctor's was crowded on the occasion of Robert Mantell's appearance in *The Face in the Moonlight*.

This play pleased a past generation in England, and is obsolete in everything. Strained and theatrical in its few incidents of excitement, with characters drawn after the fashion of dime literature, marvellous in sentiment and bathetic where it seeks to enforce pathos, it is only interesting as an example of what a few years ago was acceptable in the theatre.

The scene of the play is France, and the time is the period that intervened between the escape of Napoleon from Elba and his defeat at Waterloo. Rabat, a convicted felon, and Louis Munier, a proscribed Bonapartist, fall into each other's company. Rabat, to protect himself from the treachery of Baudet, a spy, murders him. The dead is witnessed by Lucille, who is on her way to Paris to meet Captain Victor Ambrose, her betrothed, and the extraordinary resemblance of Rabat to her lover leads her to believe that it was Victor who committed the crime; and although she shrinks from Victor, she marries him.

Victor is hastily summoned to his regiment in the royalist army, while he is trying to discover the cause of Lucille's antipathy to him. Louis Munier is made a general upon the restoration of the Empire, and in that capacity he causes the arrest of both Victor and Rabat, and both are sentenced to be shot. Rabat confesses to the murder of Baudet, and quickly poisons himself. Victor is exonerated, the likeness of the two men now being understood, and the restoration of the Bourbons by the battle of Waterloo gives liberty and happiness to Victor and Lucille.

The chief interest in the play's interpretation rests in the dual characterization by Mr. Mantell, and even this is a worn device of the theatre. Mr. Mantell's friends in the audience were numerous, and he was encouraged and rewarded at every point. It is a pity that his return to New York could not have been in a fitter vehicle. He makes Rabat a picturesquely reckless and lumbering villain, and plays the soldier-lover with his peculiar effectiveness of pose and speech. The characters are quite clearly differentiated by him, and his changes of costume and appearance at several stages of the play are quite startling in their quickness, the one in the last act being unusually effective.

The supporting company is not efficient to this time, but it quite fits the play.

Miss Behrens' work is keyed to the artificiality of the atmosphere.

Mr. Jordan measures his phrases as a clerk might measure tape, and displays a marvelous mobility of eyebrow.

Mr. Lander has the part of a young officer meant to be by turns soldierly and comic. He cuts a breakfast martially, and wears a sword with but a single mishap, but he fails to amuse.

All else is commonplace, or worse.

Noble's—Around the World.

On Saturday night, this well-known playhouse, which has been celebrated for nearly half a century as a theatre, and on whose stage some of the greatest productions have been given, was formally opened under an entirely new management, headed by Mr. Alexander Comstock.

Around the World in Eighty Days was the attraction, and although the piece had been seen here many times, it drew an audience numbering over 3,500.

The play and the popular prices seemed to meet popular favor, and judging from the hearty manner in which all was received the management must feel assured that the new departure was well planned, and that the theatre in its rejuvenated state will enter into a new era of prosperity.

The play was comparatively well presented. Sydney Price gave a good performance as Phineas Fogg, and W. J. Fleming as John Archibald was approved without stint. George H. Kidder as the Passe-Partout was excellent. Lizzie R. Richell, Minnie C. Rees, and Irene Gwinnett were satisfactory in the female roles.

During the performance the audience frequently recalled the various members of the company, and toward the close W. J. Fleming made a few brief but happy remarks in acknowledgment of the cordial reception of everything, and Mr. Comstock, after many cheers and calls for his appearance, gracefully and modestly bowed his thanks.

Grand—The City Directory.

A crowded house greeted Russell's Comedians when they opened their season at this popular theatre last Saturday evening in *The City Directory*.

New lines and new business have been added and more funny jokes and catchy songs have been interspersed, making a brand-new edition of this interesting volume of farce-comedy. The old favorites in the cast, Amelia Glover, Luke Schoolcraft, and Dan Daly were warmly welcomed, and the new-comers were cordially greeted. Miss Glover introduces a new and very graceful dance which was well received.

Lydia Yeomans-Titus made an instantaneous hit as the actress from the Gaiety. Miss Yeomans rendered several of her clever and taking songs. William Cameron, another

new-comer, won immediate favor by his agile and clever dancing.

When the company again visit New York they will produce the new piece *A Society Fad*.

Standard—The Private Secretary.

A new company presented the old *Private Secretary* last night at the Standard to a well-pleased audience.

William Fairbanks interpreted the role of the Secretary very amusingly, though scarcely with the unconscious innocence of worldly things, which makes the character amusing. Douglas Cattermole, the wild young nephew was played by Edwin Travers with ease and grace. W. J. Constantine played the Indian uncle in the boisterous, old-fashioned method. Jane Grafton played Edith Marsland, and Genevieve Carpenter the part of Eva Webster. They looked charming and played their characters with vivacity.

The rendering of Mrs. Ashford, the spiritualistic housekeeper, by Alice Fairbrother, was distinctly clever. All the cast were efficient, and the performance was smooth.

New Park—Variety.

The opening of the New Park on Monday night signalled another change in the policy of a city theatre. Hereafter this house, under A. H. Ellis' management, will be devoted to variety and vaudeville attractions of a first-rate order.

The bill presented last night embraced some of the best of Hyde and Behman's specialty artists. A large audience was attracted by this new departure and, considered as a whole, the entertainment was heartily enjoyable. Many old favorites were in the bill and all were cordially received.

Tom and Lillie English gave a very clever musical sketch, and O'Brien and Carroll, comic Irish songs, were heartily applauded. The rest of the company consisting of Marco and Athol in marvellously clever serpentine acts, Helene Mora in character songs, and Conroy and Fox in a comic sketch proved very amusing. Ross and Fenton in a sketch from *Oliver Twist*, and funny and eccentric Frank Bush followed.

Tony Pastor's—Variety.

Harry Kernell, the popular Irish comedian, gave evidence at Tony Pastor's Monday night that he is still able to amuse his friends. He was received with a regular breaker of applause. William Jerome, the parodist, back from a successful tour abroad, renewed his friendship with the audience; John W. Ransome, the German comic, made telling hits; Bonnie Thornton is still popular, Carr and Orndorff, a new team of oddities, made a good impression. Lowry and Evans were funny in a sketch of the tramp and the farmer; and the clever acrobatic Deveres, Daly and Devere, and the King Sisters filled an excellent bill.

Koster and Bial's—Variety.

Amann is the reigning sensation at Koster and Bial's. Last night he impersonated Bismarck, Napoleon, Gambetta, Garibaldi, Gladstone, Cleveland, Harrison, Lincoln, and other Americans, every picture winning applause. On Friday night Dufour and Hartley will terminate their engagement. They will sail for Europe on Saturday. Nada Revval, Dorothy Denning, the bouffe of *A Village Wedding* and *Pocahontas* are features of a long and taking programme. Marie Vanoni appears Saturday evening, and Sunday concerts will be inaugurated on Sept. 4.

People's—The Vendetta.

The Vendetta, a strong melodrama, another version of which under the title of *Fabio Romani* the Munion has already reviewed, opened an engagement at the People's Theatre on Monday evening. The burning of Paris, the prison at Tolon, the scene at Monte Carlo, and the steamship collision in midocean, all excited a large audience to enthusiasm. Henry Bergman, Helen Tracy, Harry Corson, Charles, Helen Corlette, Harry Napier and others make up a company of exceptional ability. Mr. Clarke as Newport, the typical American, was extremely amusing, evoking much laughter and applause.

Jacobs—Crusheen Lawn.

Dan McCarthy's successful Irish comedy, *The Crusheen Lawn*, which has been seen in this city before, opened a fortnight's engagement at Jacobs' Theatre last night, and was well received by a large audience. There have been but few changes made since last season. The play was acted by a good company. Several of Mr. Hanford's songs, especially "Irish Heart and Hand," were well received. Of the rest of the cast Frank De Vernon as Sir Gerald Buckley, Fred Hardy as Richard Rehan, and Harry J. Pearson as Craig Dolan acquitted themselves creditably.

Windsor—The Shamrock.

The Shamrock, a four-act Irish comedy-drama, received its initial performance in this city at the Windsor last night, and was greeted by a fair-sized audience. The play is conventional, the grasping nobleman and the poor Irish peasant playing an important part in the plot. Edwin Hanford as Shiel O'Moore, and Bella Hanford as Sheelah were applauded.

Harlem Opera House—A Trip to Chinatown.

There are very few farce-comedies that have achieved the success enjoyed by *A Trip to Chinatown*, and it is rarely that the same play has ever been produced at two New York theatres simultaneously.

The organization that played in Harlem last night would certainly not have suffered from any comparison that could be made with the home cast.

Laura Biggar gave an excellent performance of the part of the wily widow, and Burt Haverly as the man with one foot in the

grave won much well-deserved laughter and applause. The serpentine dance of Minnie Renwood evidently caught the fancy of the audience. The rest of the cast was excellent.

Columbia—Spider and the Fly.

The Spider and the Fly was greeted by a large audience on Monday night. The company gave a performance brimful of vim and go, and they were rewarded with many generous and enthusiastic rounds of applause. The cast includes the names of some very clever specialty performers, and their endeavors won hearty recognition.

At Other Houses.

The last night of comic opera at the Casino, on Sept. 10, will be made memorable by a variation of the programme. The company will on that night sing airs from all the operas that have been successful there. The Casino will open on Sept. 15 as a vaudeville house. A plan is being perfected by which the larger clubs of the city, by guaranteeing to take a certain number of tickets each month, at a reduced rate, may organize theatre parties to suit their members' convenience from time to time. The hours of entertainment at the Casino as projected will favor these visits by club societies.

E. H. Sothern's personation of Captain Letturbair grows in art at the Lyceum, where, with the excellent company in his support, that refreshing comedy draws audiences that test the house.

The Kentucky Colonel has been improved since its first representation at the Union Square. The objectionable camp-meeting scene has been eliminated, and much purposeless dialogue has been cut out. It is evident that the play will never make a stirring success, however, as it lacks dignity, consistency and purpose.

The Maselet was sung at Palmer's for the last time on Monday night by the Dixey company. To-night (Tuesday) Patience will be presented.

Katie Emmett has won decided success in Killarney at the Star, and is playing to large and well-pleased audiences.

Sinbad, brightened by new faces, is steadily doing better at the Garden Theatre.

Charles Frohman's company, acting in *Settled Out of Court* at the Fifth Avenue, have attained a point of excellence in their concerted comedy work seldom seen. It is a fine organization.

The Academy of Music will be reopened on Thursday evening by Eugene Tompkins' elaborate revival of *The Black Crook*. The management promises the most perfect ensemble ever known of spectacle, the main features being a ballet of unusual size and skill, and scenery by Goetz, Sommer, Emens, and Merry.

The White Squadron, although still very successful, will be forced from the stage of the Fourteenth Street Theatre on Saturday night, owing to other engagements at that house. It will go on a successful cruise throughout the country. The *Still Alarm* opens at this house on Sept. 5.

Herrmann, the magician, will open at his own theatre on Sept. 17.

THE BROOKLYN THEATRES.

Columbia—Innocence.

The Columbia's curtain was rung up for the season of 1892-93 on Saturday evening with Mrs. Pacheco's comedy *Innocence*. Charles Dickinson delighting an unusually cordial audience by his clever acting as Tom Stanhope. Maude Haslam was a bewitching Kate and Edward Connelly evoked uproarious laughter by his amusing portrayal of General Rufus Stanhope. Mr. Wilkinson's *Widows* will be presented next week.

The immense crowd that went to the Rink to see Sullivan affected the attendance more or less at all the Brooklyn theatres last night.

Grand—Old Jed Prouty.

Richard Golden in *Old Jed Prouty* was greeted by a packed house at the Grand Opera House on Saturday evening. The picturesque scenery and amusing situations of the piece were thoroughly enjoyed. Mr. Golden gave his usual excellent performance of Uncle Jed. Dora Wiley, Harry Rich, and H. M. Morse are with the company. Manager McCutcheon has added to the handsome appearance of his spacious theatre by a new drop-curtain, which was much admired between the acts. The house has also been re-decorated and brightened. Souvenir spoons were given to the ladies of the audience on Saturday night. Eight bells will be the attraction next week.

Novelty—Planter's Wife.

Manager Robbins opened the season at his popular house on Saturday night, when a large house witnessed *The Planter's Wife*. The play was admirably acted by Harry Lacy, assisted by Emily Rigel in the name-part. Since last season the *Novelty* has been renovated and improved. Electric lighting has taken the place of gas, and new carpets, seats, and decorations are noticeable.

Park—Power of the Press.

The Park Theatre was opened for the season last night. There was a large audience present. *The Power of the Press* began its second engagement in this city. The company, which bills thirty speaking parts, includes James F. Wilson, Charles Mason, C. H. Keigel, Marie Hurley, Dorothy Kingdon, Luke Martin, Sallie Williams, and little Marjorie Daw. The scenic effects, which are really fine, were loudly applauded. The theatre has received its annual freshening and looks bright and cosy as of yore. A strong list of attractions is announced for the season. Nat Goodwin in *A Gilded Fool* is coming next week.

Amphion—By Proxy.

Charles Klein's *By Proxy*, fresh from its

Boston success, was the magnet that drew a large house to the Amphion on Saturday night. The clever farcical comedy was received with hearty laughter and other demonstrations of approval. The complications are ingenious and abundant, and the fun increases steadily as the play proceeds. In the cast were several excellent players, among whom A. S. Lipman, Harry Brown, Lionel Blande, Leonora Bradley, Katherine Florence, and May Standish distinguished themselves by individual and collective good work.

Lee Avenue—Fritz in Ireland.

J. K. Emmet's son appeared at the Lee Avenue Academy on Saturday evening in the old play *Fritz in Ireland*. Young Emmet has improved considerably since he was last seen in this vicinity, and the audience seemed pleased with his work. Emily Lytton was pleasing as Lady Amelia, and the company met the slender requirements of their roles. A new curtain has been hung, and other signs of the new management's enterprise are apparent. Mr. Pearson has booked an excellent line of attractions for the season.

Star—The Police Patrol.

The Police Patrol which won popular approval at the Star last year was presented again on Saturday evening with all its realistic effects and thrilling situations. It aroused the enthusiasm of the audience. The Bottom of the Sea will be the attraction for next week. New boxes have been added to the Star during the Summer vacation and the theatre decidedly improved.

CLEANINGS.

McAULEY'S THEATRE, in Louisville, has been leased for five years by Jefferson, Klaw and Erlanger.

BEATRICE MORELAND arrived from London about two weeks ago. She had several offers in England, but preferred to return to America.

H. C. MISEN will give a free excursion on Wednesday, Aug. 31, the boats to leave at the foot of Broome Street, East River, at nine o'clock.

The Liliuputians arrived on the *Augusta Victoria* on Saturday.

MARIE VANONI, the singer, who has not been in this country before in seven years, arrived on Saturday on *La Touraine*, under contract to Koster and Bial, at whose resort she will appear on Saturday night. She played one engagement of a year at the Alhambra in London.

JOHN HAVLIN, proprietor of the Grand Opera House, Chicago, is in the city. This is his first visit to New York in four years.

MANAGER LARRY H. REINE is busily engaged in filling time at Taylor's Exchange for the melodrama *The Midnight Special*. He says his ad. in *The Mirror* last week brought him 181 replies from owners and managers of theatres, while scores of artists have applied for engagements in the company. He says that *The Mirror* covers the whole field.

As item appeared in last week's *Mirror* stating that J. B. Radcliffe would probably not go with Bulls and Bears this season. Robert Campbell, one of the managers of the company, called at the *Mirror* office to say that the item referred to did him an injustice. Mr. Radcliffe will be a member of the organization in addition to a strong cast, embracing Harry Eytinge, Louise Calders, Harriette Sheldon, Sallie Madden, Stella Lorman, Leontine Stanford, C. F. Montaine, Ernest Tarleton, John Archer, Steve Maley, George Murray and others.

The opening of the season of Patti Rosa has been changed, owing to her severe illness. Four weeks of time have been canceled, and the opening is now set for Sept. 26. Miss Rosa is at Benton Harbor, Mich., and expects to be in excellent form for her work. Charles T. Vincent is waiting for her a new play to be called *Miss Dixie*, which will be produced early in October.

ISAAC RUSH, with Roland Reed's company, has excited the envy of Boston women by her gowns in *Lead Me Your Wife*. Irene Everett made a successful debut in Boston with this company. She is from San Francisco. Mr. Reed's opening in Boston, by the way, was very successful. On Sept. 5 he will transfer *Lead Me Your Wife* to the Star Theatre, in this city, and that comedy will then have its first representation here.

TOMMY WILLIAMS has resigned from Frank Daniels' company, and signed for two years with the Kimball Opera company as leading support to Corinne.

MARSHALL P. WILDER is in the political swim, but one who should try to get at the true inwardness of his movements would drop them as a puzzle. He seems to be cultivating both camps. Just returned from hobnobbing with Richard Croker at the latter's farm, near Richfield Springs, the humorist dined at the Lambs' Club with Russell B. Harrison and Foster Coates as his guests. And following this, on last Saturday, he went down to Cape May Point with Colonel and Mrs. John A. Cockerill to spend Sunday as Mr. Harrison's guests.

We are to have, it would seem, in Eliza Warren a new *Hamlet*. Miss Warren essayed the character of the melancholy Dane last Saturday in Washington with considerable success, if we can believe the critical *Post*, which says: "She did wonderfully well for her first rendering of the character." During the week Miss Warren played *Ophelia*, *Julie de Mortimer* and *Portia*. *The Republic* says: "Miss Warren has a bright girlish face and a winsome manner and won many friends by her naive and artless impersonations of *Ophelia* and *Julia*." Miss Warren is a pupil of Alfred Ayres.

CLARA BELMONT, who was successful last season in the character part of Josephine Suds, in *The Danger Signal*, will reappear in it this season.

Katie Emmett in KILLARNEY

It was on the stage of the Star Theatre (then Wallack's) that Boucicault scored the popular and pecuniary triumph of his career as an actor and author with *The Shaughraun* of green memory; and on the same boards another Irish play and a bright young star have in the past few days won the public's suffrages.

Of course there are many points of difference between these successes old and new. But the fact that *Killarney* is the only Irish play since *The Shaughraun* that has caught



ALLAN AND KITTIE.

the fancy of playgoers in the historic theatre at Broadway and Thirteenth Street naturally suggests the souvenir of other dramatic days.

Conn was a type of *bonshu* that crept into the public's heart, and in spite of his vagabond weaknesses—or perhaps because of them—held his place there, smiling and blarneying, making us laugh and making us cry with alternations as sudden and as grateful as those of the changeful skies of fair Erin herself.

Kittie Burke is a typical *colleen*—saucy, virtuous, self-reliant, with a smart reply always ready on the tip of her tongue, an instinctive sense of duty and justice, a brave determination to fight for her rights, and a shrewdness that admits of clever dissimulation when it is necessary that dissimulation should be employed in order to confound her enemies. And Kittie seems to possess Conn's secret of insinuating himself into the people's affections.

As a dramatic work Con T. Murphy's play does not exhibit the degree of cunningly blended high and low comedy, the romantic interest and the melodramatic touches that characterized Boucicault's work. Boucicault was *sui generis*. But Mr. Murphy's play tells a heart story; it is constructed quite skillfully,



TERRY DOYLE.

and it serves as a capital medium for the star, Katie Emmett, and for the beautiful scenic pictures and the picturesque costumes that

combine—apart from all other considerations—to make *Killarney* one of the most complete productions that has been seen on the New York stage. Indeed, Miss Emmett's manager had heralded the *premiere* so modestly that the audience were unprepared for the expensive and artistic presentation that greeted their eyes on Monday night of last week.

The plot of *Killarney* is conventional, but it is handled with an eye to dramatic effect, and the dialogue is racy of the old dard. The merits of the play are enhanced to a remarkable extent by the excellence of the company and the beauty of the *mise-en-scène*. Some of the pictures are memorably fine. The poetic atmosphere of the Irish lakes has been reproduced with delightful fidelity, and no one can gaze upon the moonlit view of Lough Neagh, seen through a bosky vista, without feeling in some degree the romantic charm that the original produces.

This picture of the Lower Lake is the background of the first act. The second act is divided into three scenes. The first is a typical Irish gentleman's library with the substantial characteristics of an interior in the last quarter of the Eighteenth Century. The architectural arrangement commands special attention. The second scene shows the lake with the colleen bawn rock in the foreground. The atmosphere and "distance" of this front scene are excellent. The third scene is a beautiful view of the ruins of Ross Castle, familiar to all tourists that visit Killarney.

The third act opens with a fine reproduction of the Brickeen Bridge, and during the scene a spirited representation of Ireland's national game of hurling is given for the first



"WHOSE ACT IS THIS?"

time on the stage. The brawny players with their heavy sticks play the game right lustily, and the hitting of heads and the barking of shins that accompany the sport would seem to indicate that ebullient Pat is as much given to shindying in his play as in his politics.

The fourth act reveals another beautiful set—the chapel on the hill by moonlight. The last act takes the spectator back to the library of Act Two. The costumes are as perfect in detail as the scenic equipment. Not only historical accuracy, but admirable harmony of color mark the dresses designed by the well-known artist, Harry Ogden.

So much for the spectacular side of the production, which deserves prominence because of its singular beauty and artistic feeling.

The story of *Killarney* is simple and direct. It deals with the fortunes and misfortunes of Kittie Burke, who has been defrauded of her property by Martin Kavanaugh, who as her father's executor has told her that the estate was mortgaged to him, for more than its value and has turned her out to shift for a living as best she can.

Allan Tracy, a young Irish-American fresh from the battlefields of the American revolution, who knew Kittie in childhood, convinces her that she has been wronged by Kavanaugh. Kittie gives up her occupation of boat-girl on the lakes and enters Kavanaugh's service disguised as a boy. She succeeds by strategy in procuring the key to Kavanaugh's strong box, and in it she finds the papers that prove her claim to the Burke property and Kavanaugh's duplicity.

Kavanaugh is desirous to make a match between his daughter Judith and Allan, but Judith—who is something of a snob and a tartar—in spite of her father's admission that he has wronged Kittie and that her marriage

to Allan is the only thing that can save them from ruin—prefers Felix Driscoll.

Kavanaugh, discovering the loss of the papers, accuses Kittie, the fact of whose disguise he has learned, of theft. But she turns the tables on him and clears herself by proving that Judith had been delving in the strong-box and had removed some of its contents.

At last Kavanaugh is cornered. He throws down his hand, and gives up his game of villainy. Kittie by this time is happy in Allan's love. She cares for nothing else, and so she becomes magnanimous, forgives her enemies and relinquishes her property in favor of the ex-usurper. When the curtain falls, it is with the knowledge that Kittie will become wealthy Allan Tracy's wife, and leave Ireland with him to make her home in America.

This plot, of which merely the outline has been given, is stuffed as full of good things in the way of bright lines and sparkling repartee as a Christmas pudding. There is no lack of situations both comic and dramatic. If the action lags now and then it is only to admit of witty hibernisms that give a racy flavor to the play. The character-drawing is vigorous, if not novel; the well-known types of the Irish comedy-drama have rarely been handled with better results.

Miss Emmett is an actress whose cleverness, ability, and magnetism have been recognized quickly by metropolitan playgoers. She is piquante and winsome. That she is a versatile and an experienced actress, thoroughly equipped for her work, is evident at once. Her face has the charm that only intelligence and feeling can give. She always acts within the lines of discretion, and she has none of that offensive coarseness that is peculiar to many interpreters of Irish character. Her "points" are made naturally and daintily, and yet with sufficient force to make them tell. She sings ballads sweetly and expressively, and several of the tuneful melodies she introduces in *Killarney* bid fair to win wide popularity, for they have the "catchy" quality in a marked degree and Miss Emmett's rendering brings it out.

In the bright comedy scenes Miss Emmett is charming, and she meets all the requirements of the sentimental passages. But the full extent of her powers as a comedienne are seen in the second act where she dons



OMA, CARRIE, AND CAPT. DENNING.

dith. Her "business" in the scenes of Act Two is capital. Little Miss Benetteau has the physique of a child and the *savoir faire* of an adult. Her precocity accords well with the characteristics of Oma, Judith's pert little sister. The other actors fill their parts most efficiently.

The pictures on this page, from sketches by Mr. Ogden, illustrate several of the principal characters and scenes in the play. Miss



JUDITH AND FELIX.

Emmett is shown in several of her attractive costumes, and the situation at the close of the hurling match is reproduced.

The illustrations show the designs of the dresses, but they give no idea, of course, of the beauty and taste of the color-harmonies, which prove that Mr. Ogden, although he is best known as a black-and-white artist and water-colorist, is entitled to a place beside the most celebrated of our costume designers.

Killarney is a production that will please the people everywhere. It appeals to all classes, and its ensemble of star, support, scenery, and costumes is notable.

It only remains to be said that the enthusiastically favorable judgment passed by the first-night audience has been ratified and fortified by the large gatherings that have since then visited the Star Theatre. The receipts last week were large, and the management is now able to reflect that its liberality in mounting *Killarney* will be repaid with compound interest. As an indication of the genuine pecuniary success that has been achieved it may be mentioned that the receipts of Miss Emmett's matinee on Saturday last were larger than the receipts of any mat-



KITTIE BURKE.

inee when W. J. Scanlan, the most popular as well as the most unfortunate of recent Irish comedians, played at the Star.

Miss Thorne gives a vivid portrayal of Ju-

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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BROADWAY—WANG, 9 P. M.
CASINO—THE VICE ADMIRAL, 8:15 P. M.
FOURTEENTH STREET—THE WHITE SQUADRON, 8 P. M.
GRAND OPERA HOUSE—THE CITY DIRECTOR, 8 P. M.
H. R. JACOBI—CRUISEUR LAURE, 8:15 P. M.
ROSEY AND BIAL'S—VARIETY AND BURLESQUE.
LYCEUM—E. H. SOTHERN, 8:15 P. M.
NIBLO'S—AND IN THE WORLD, 8 P. M.
PALMER'S—PATIENCE, 8:15 P. M.
PARK—HIDE AND SEEK, 8:15 P. M.
PROCTOR'S—ROBERT MANTILL, 8:15 P. M.
STAR—KILLARNEY, 8:15 P. M.
TOWNY PASTORS—VARIETY, 8 P. M.
UNION SQUARE—THE KENTUCKY COLORED, 8 P. M.
BROOKLYN.
AMERICAN—BY PROXY.
COLUMBIA—JACOBI.
GRAND OPERA HOUSE—OLD RED BROWN, 8 P. M.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M. Advertisements may be sent by telegraph.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—Atlanta Journal.

SPECIAL.

Every professional inserting a card of ten or more lines for three months or longer in this paper will receive a copy of THE MIRROR for the same period, without extra cost.

IT RESTS WITH THE MAYOR.

ON Thursday of this week the STERN law, enacted last Spring by the New York legislature with a view to emancipate stage children from the thralldom of the Geary society, will become operative.

In this city many applications for licenses have been filed with the Mayor by managers and parents, and among the profession and others interested in the effects of the new law the action of the city's chief magistrate in these first cases is awaited with lively interest.

We do not share the discouraging view held by some persons that Mayor GRANT will exercise his discretionary powers à la Geary.

On the contrary we are confident that he appreciates the fact that the people's representatives amended the old law in order to remove a rank injustice, which had long been condemned by public opinion.

We believe that he understands clearly that the legislature has created this special licensing power and has entrusted it to him because the head of our municipality is thought to be competent to discriminate fairly and squarely between cases where it is proper that children should be permitted to perform and cases where the circumstances render it necessary to refuse such permission.

The Mayor may make mistakes of judgment, but if they are made in the direction of laxity they can be rectified speedily, for he has the power to revoke, as well as to issue, licenses.

While the Mayor has declined to express his general intentions previously to Thursday, he has announced, through his secretary in a letter to THE MIRROR, that he will

be governed in his decisions by the particular circumstances surrounding each individual case.

That would seem to imply that the Mayor does not share in any degree Mr. Geary's hidebound prejudices which, in respect to this subject at all events, place him beyond the reach of argument and of reason.

THE MIRROR, having taken the initiative in procuring the law that removes the former sweeping prohibition and gives the Mayor full power to regulate the appearance of children on the local stage, awaits the first proofs of his intentions hopefully.

CONTINUOUS GROWTH.

IN the month of August, 1891, THE MIRROR published 70½ columns of advertisements. Last month it published 99½ columns of advertisements—an increase of 29 columns.

The advertising increase during the past three months over the corresponding months of June, July and August last year aggregates 101½ columns.

As we have taken occasion hitherto to point out, THE MIRROR prints no "dead," "stretched," objectionable or bogus advertisements. It prints only live and honest advertisements, at schedule rates.

PERSONAL.

HENDERSON.—W. J. Henderson, musical critic of the Times, has shown his journalistic versatility this Summer. While the editors of various departments of his journal were taking their vacations Mr. Henderson filled their posts. He has at divers times ranged from foreign editor to finance expert.

HALL.—Walter Stearns Hale has made himself a favorite in the Alcazar stock at San Francisco. He is playing juvenile leads. Mr. Hale went to California by way of Panama, and obtained a number of excellent sketches en route for a magazine article.

KRANSKI.—Violet Kranski, who has been spending a few weeks in New York, has returned to Providence. Miss Kranski, who is an operatic artist of excellent repute in England, has received several offers for the season but she has not yet accepted one. Her intention is to remain in this country.

BARRY.—Mrs. Thomas Barry has been engaged by Augustin Daly for his stock company. She will play in New York and in London.

SHANNON.—Lavinia Shannon is at the Aberdeen. She sends word that she has not yet signed for the season.

EVERLY.—President Harrison has appointed Adam Everly as Consul to Birmingham, England. Mr. Everly was formerly an actor at the Arch Street Theatre, Philadelphia, and Ridwell's New Orleans Theatre.

STERNROED.—Vincent Sternroed returned on Wednesday on the City of Paris, after a stay of six months abroad. He filled one engagement in London, but believes that this country is the place for an actor. Mr. Sternroed speaks in the highest terms of the professional courtesy of Henry Irving, who, he says, grows more popular daily; and he deprecates the London system of engaging actors only for a run, which may terminate at any moment without notice. He says, also, that many English managers no longer seek persons of experience, but prefer rather to assist the aspirations of young men with money and "connections."

CLARGES.—Verner Clarges, an excellent actor, who has been a member of many leading companies, including Robert Mantell's, has been engaged by John Stetson for the Kyle Bellew company.

CUSHMAN.—Adelaide Cushman, who will play Madame de Pompadour in James O'Neill's production of Fontenelle, will wear several superb dresses made by M. Herrmann. Among them is a heliotrope gown of embossed silk and a ball-dress heavily embroidered in gold, decorated with rhinestones. Mr. Herrmann recently presented to Mr. O'Neill a piece of embroidered silk which was originally a portion of a costume worn by La Pompadour herself. Mr. O'Neill in turn has presented it to Miss Cushman, who will carry it as a handkerchief in one of the scenes.

BOSHELL.—Ada Bosshell asks THE MIRROR to say that she has not been engaged for The Operator company, as reported recently.

HANLEY.—Emma Hanley's connection with The Dazzler will be brief. Her voice is impaired, and she is obliged to stop singing. Anna Boyd will take her place.

BUCHANAN.—Robert Buchanan has written a comic opera. He is now adapting L'Ainé for the use of E. S. Willard, and is blocking out another play for Daniel Frohman. In a recent interview he said: "The public wants to be amused, and, bored to death by the clamor about ethics and edification, sick of

morbid pathology, it has rushed away to the music hall. I, for one, do not blame it. I myself infinitely prefer Lottie Collins to Hedda Gabler and Little Tich to Rosmer of Rosmersholm."

DALY.—Augustin Daly pronounces the rumor "absurd" that he has engaged H. B. Conway for his new leading man. He says that the parts formerly played by John Drew will be divided among two or more actors.

COMSTOCK.—Alexander Comstock has opened the campaign at Niblo's with energy and good judgment. He does not underestimate the difficulties of the task he has set himself, but he is confident of success.

MAURICE HERRMANN.

The portrait on the first page of THE MIRROR this week is that of Maurice Herrmann, the costumer. To the public generally one costumer may be much like another. Mr. Herrmann as a costumer may be called an artist, and he works in an artistic atmosphere.

"I have been in America fifteen years," said Mr. Herrmann to a MIRROR representative who called to see him, attracted by the statement that in his studio much would be found of rare interest. "In Berlin I learned the art of embroidery and costuming from an aunt who embroidered and made costumes for the nobility. Then I went to France, and from that country came to this."

"What special line of work do you most affect?"

"I can perhaps tell you best about that by mentioning some of my more prominent patrons," was the reply. "For five years I have cosumed several of the most important plays produced by Augustin Daly, one of them being The School for Scandal, for which I furnished all the designs as well. The dresses worn in the Jefferson-Florence production of The Rivals were my work, and the embroidery on Jefferson's costume came from my fingers. I have made several costumes for Mme. Modjeska. When she appeared as Lady Macbeth with Edwin Booth, she wore a cloak made by me at a cost of \$800. The costumes in Richard Mansfield's Don Juan and Beau Brummel came also from my establishment, as have those used by Margaret Mather in her several productions; those of Rose Coghlan in Dorothy's Dilemma, and Emma Abbott's dresses were made by me for years. When Coquelin played in Don Caesar at Palmer's he wore a costume made by me, and Ravelli's costume as Romeo when he sang with Patti was my work. For years I dressed the Carleton Opera company, furnished the wardrobes of Marie Prescott and R. D. MacLean—a new play to be produced by them this season I have costumed—and many of the dresses in Fontenelle, the new play to be produced by James O'Neill, are from my hands. There are the gowns that Miss Cushman will wear in that play as Madame de Pompadour," continued Mr. Herrmann, pointing at several dresses displayed on a large sofa. "Nothing richer than these, even at close inspection, was probably ever worn by that beautiful woman when she was potent in the politics of France. The most valuable of silks, brocades, and satins, they were embroidered, adorned, and trimmed at almost lavish cost, yet each was a work of art in symmetries and color."

"Do you always furnish designs?"

"Whenever necessary. I have a complete library of books and plates on costume, which is always open to the inspection of those who wish to make research in those matters, but I have so studied the subject, and am so familiar with all periods, that I can at once outline and detail costumes for any play or opera. I do all of my own cutting, superintend all details, and in some of the richer decorations, like embroidery, fabricate myself. Come with me."

The MIRROR representative followed Mr. Herrmann, and soon was lost to the matters of costume in the study of something far more interesting. It was a museum of rare curiosities in the forms of ware, furniture and bric-à-brac, to which the visitor was introduced—a collection the mere cataloguing of which would take perhaps a week of a connoisseur's time—and all of which was arranged for every-day view in the rooms of Mr. Herrmann, at 20 West Twenty-seventh Street. Room after room is filled with almost priceless articles, artistically disposed, and after an hour spent in a hasty view, the MIRROR man stepped out into the modern atmosphere of the metropolitan street dazed, as one who had for the time been transported to past ages.

"Here," said Mr. Herrmann, stopping a moment in a small sitting-room opening into his large front apartment, which is used as a reception room, "are pictures of some of my friends." And he pointed to the walls, which were almost covered with large photographs, autographed, of the leading stage people whom he has furnished. The pictures were those of the people already mentioned, with a score of others. Antique furniture filled every available space, and high on the walls and between the pictures and on pretty mural cabinets were crowded with a tasteful effect enough treasures to satisfy a collector of ordinary ambition. Delft ware, antique Dutch beer mugs, and more ornamental articles of quaint interest caught the visitor's eye, but he was hurried into a large rear room where the richer array was kept, and was left a few moments to himself while Mr. Herrmann hastened back into the front room to talk details of costume with a professional caller.

The display was so varied that one would wish to look for some time with no eye for its details. The atmosphere of this larger room of several thus furnished was antique in all things but one. Here and there, brighter in their colors for the juxtaposition, were fresh flowers in antique vases. These were living evidences of the artistic impulse of the man who had collected and daily lived with these old treasures.

Rich tapestries, held in place here and there by antique fastenings, curtain all doors. In one corner stands a great clock of a style at least two centuries old, ticking with stately but hesitant measure, and disclosing on its burnished metal face some of the wonders of ancient time-piece making. Month, day, hour, minute, and second are told, and the phases of the moon are illustrated on a semi-disc of stars. The flare and glare of gas do not illumine at night, but from an old chandelier of majolica and brass six candles mellowly light the marvels of the apartment, aided by smaller groups of candles in quaint candelabra. An open upright piano, with its key-board turned from casual view, is clothed with an antique cloth, and covered with past-age ornaments.

"Did you tire while waiting?" asks Mr. Herrmann as he returns. There is nothing in the room that is not restful, and the visitor follows his entertainer in a quick glance at the more prominent features of its adornment. A great picture that almost covers the wall on one side, massively framed, attracts curiosity. It is of the first meeting of Mary Stuart and Rizzio in the corridor of the Holyrood palace. The figures of the queen and her attendants stand out with all the fidelity of a master painting, the tiled floor glistens, and a rug on which the fair one stands seems to yield visibly to her feet. The picture was made by Mr. Herrmann, and is perhaps one of the finest pieces of chenille and French floss embroidery in existence.

One by one the more notable articles in the room are pointed out. A day's view would hardly cover them all. In one corner is a sofa of the time of Louis XV. in real Gobelin tapestry hardly marked by flaw. On it are three pillows, two of Gobelin and one covered with a cloth the making of which is a lost art. In the fabric shavings of gold are woven, and the cloth was originally used in a ceremonial garment of some cardinal of the early church.

In another corner is arranged an Arabian tent cloth, fastened with Arabian arms and implements, and near it hangs an Arabian scarf of great age. Suspended near a mantel is a veil worn by Rachel. It is of crepe, originally white, embroidered in gold lawn. On a table at hand is a complete tea set, arranged for six persons, of Royal Densden china. And the collection of ware—which is Mr. Herrmann's most pronounced affection—is especially rare and valuable. Beautiful specimens of the Empire, Worcester, old Dutch, Delft, Sevres, and Spanish-Moresque wares are shown, and he has specimens of the time of Louis Philippe and two cups and saucers of the period of Marie Antoinette. In a slender, elegant cabinet is rare glass and table ware—glasses bearing the heraldic devices of French nobility of a long-past age—similar specimens of which may be seen in the Metropolitan Museum of Arts; tall colored wine cups from old monasteries; large silver spoons of curious shapes, including Russian royal pieces, and a Dutch wedding spoon of silver, the bowl of which is a great ship under full sail. One strange article is a massive ornamental dish of old Hungarian majolica, and another is a piece of Old Berlin king's china. In the collection, also, are two pieces of ancient Greek ware, and a curious bulb broken from some utensil in the mosque of St. Sophia at Constantinople.

Suspended over the curtained entrance to an adjoining bedroom hangs an antique censer from some European church. Within the room, whose window is of stained glass, towers a Louis Quinze bed, with massive posts of carved mahogany. It is entered by steps, and is canopied antequely, while its furnishing, which includes a great bolster of the period richly embroidered, is in keeping. This room is lighted from quaint candelabra, a royal candlestick impressed with a fleur-de-lis and topped with a crown, and is otherwise furnished in symmetry with its chief object.

There are many rare pieces of furniture in the larger room. Chairs of the Empire and other periods, all in excellent condition and free to the visitor's use; a richly upholstered Empire seat; a Florentine chair of carved ebony; a Holland peasant chair, ornamented with inlaid woods and quite unlike a chair in appearance; an old English seat with graceful outlines, with other pieces that fill the eye make up a furnishing quite remarkable.

"Do you show your treasures to all who come?" asked the MIRROR visitor.

"All who love such things are welcome," was the reply.

O'CONOR IN AN ASYLUM.

James Owen O'Connor, noted for Shakespearean eccentricity, was taken to an insane asylum at Morris Plains on Thursday. He has given many evidences of insanity, and on Aug. 22 was committed to jail on the complaint of his wife, who said she feared he would harm somebody. He had wandered from his home, at Storm Avenue, Jersey City, and was found wandering aimlessly about the streets. When arraigned in court, he fell upon the neck of a young man named Keene, who also was in custody on suspicion of insanity, taking him for the actor of that name, and asked him questions about the proper speaking of phrases in Hamlet and Othello. When committed, he begged the judge to release him, as he wished to fulfill an engagement. And his actions were pathetic when he was led away to a cell. O'Connor, who comes of a good family and inherited considerable property, abandoned the law, to which he had been trained, believing that he was born to interpret Shakespeare. His appearances at various theatres were accepted jestingly by audiences, who showered him with the abuse years ago meted out to George, the Count Johannes. O'Connor seriously attempted a tour some seasons ago, but the public everywhere received him as a man half-witted. He spent much of his money in a vain effort to establish his stage pretensions, and his eccentricity gradually developed into insanity.

THE USHER.



Somebody has questioned the assertion that The Mirror originated the annual Roster of Theatrical Companies. The files of this journal show that its first Roster was published on Aug. 18, 1888. It was a year later that the "Usurper's" imitators began to issue inaccurate and incomplete lists.

The Metropolitan Opera House was "fire-proof." That was why the company carried an insurance on the property that did not cover quite ten per cent. of the value of what was destroyed in less than two hours by Saturday's conflagration.

The brick walls remain, but everything in the interior is gone. A more complete ruin could not be conceived. Ten minutes from the time the fire was first discovered sufficed to communicate the flames from the stage to the auditorium, and to convert the whole place into a roaring furnace.

Of what avail is the boast that a building is fire-proof, when it applies only to the four walls?

Until scenery, stage, seats, floors, upholstery, and all interior fittings and furnishings are made non-combustible no theatre can be called fire-proof, in the true sense of the word.

The Metropolitan had all the structural and all the legal requisites of a safe theatre, but when the fire started it burned like a pine shaving.

The best precautions that architectural and other expert talent can devise are but approximately effective. After all, provisions for easy and rapid egress are the most sensible that the authorities and builders can adopt.

Last Summer a number of orchestra leaders started out on a mission to improve the quality of theatre music. They intended to use moral suasion in an endeavor to induce managers to provide a sufficient number of well-paid, capable musicians, the present composition of most of the orchestras being inefficient and insufficient.

This laudable effort failed, however, because its promoters were unable to arouse among orchestra leaders generally the co-operation requisite to achieve success.

Now the musicians themselves have taken up the question of improving theatre orchestras, and the Musical Protective Union of this city has placed itself in communication with several managers in the hope of interesting them in the matter. Let us hope that the Union will meet with some encouragement.

No orchestra should be tolerated in any theatre that does not number sixteen men, which should be the minimum. There are at present in New York orchestras composed of eight musicians—had ones at that!

A rather surprising rumor found its way into print yesterday, to the effect that Francis Wilson has decided to abandon his tour this season, because he "needs a good opera and must wait to get one."

This report is undoubtedly without the slightest foundation. Mr. Wilson said in the Mirror office, last week, that he would begin his season on Nov. 14, and play The Lion Tamer continuously until next Summer.

That piece has been in most successful, and the recent California trip made by Mr. Wilson proved its value as a road attraction.

The rumor in question is preceded in the Herald by the stock phrase, "It is said." That may mean much or little. In this case, inasmuch as such a report is likely to be injurious, and anything, if untrue, it would be much more to the point if the public were told *who* said it.

In an interview that appeared on Sunday Sedley Brown attributes "a shrinkage of twenty-five per cent in the number of companies" to the political campaign.

An examination of the list of road attractions for the present season shows that the shrinkage is confined to the department of variety forces. There is a considerable, if not a corresponding increase in the number of dramatic companies.

Does that mean, as Mr. Brown says, that eight hundred actors who were employed last season will be thrown out this season? I think not. But it does go to show that more actors will be employed this season than last, although many variety force performers will be without occupation.

Among the depleted ranks of the variety forces it will be found that only the fittest have survived. The Mirror's prediction—which created a good deal of adverse criticism at the time it was made a year-and-a-half ago—has been fulfilled literally.

The meritorious examples of this class of entertainment continue to exist and to prosper, while the raft of rubbishy mediocrity has gone to the wall.

The malicious rumor that A. M. Palmer was to be "oust" from Palmer's Theatre by Theodore Moss appears to have been invented simply to annoy that gentleman.

I have ascertained that just before Mr. Palmer went abroad Mr. Moss asked him to take the Star Theatre next year in addition to Palmer's.

Moreover, Mr. Moss has no power in the matter, and he is not Mr. Palmer's creditor to the extent of a dollar.

Last year the same mischievous scribblers tried to annoy Mr. Palmer by starting the same rumor.

Mr. Moss at that time went to Mr. Palmer and apologized in the friendliest manner, saying that the report annoyed him more than it could possibly annoy Mr. Palmer.

In the present instance, as I stated last week, Mr. Moss has taken steps to publish a denial of the fabrication.

There are some journalistic rascals in this big town that have exercised their lying proclivities to an intolerable extent. As Providence shows no disposition to check their evil courses it will devolve upon mundane powers to stretch out a hand in that direction shortly.

PREPARING A PAGEANT.

On Oct. 12 a pageant in New York will commemorate the discovery of America. It will be called "The Triumphs of America" and was planned and designed by Alfred Thompson, the artist, who has contracted with the city authorities to produce it. Many artificers are now at work on the details, under Mr. Thompson's minute direction. In New Orleans, Memphis, St. Louis, and Baltimore such processions are devised at least six months before their day. In this case, the contract has but recently been signed by the committee of one hundred, and barely two months remain for preparation. Though none of the designs for the floats and figures will be made public until the proper time, many novel effects and an entirely new system of electric lighting will be inaugurated on the occasion. The property masters of several of the theatres, such as the Sedgwick of Palmer's, Robert Cutler of Harrigan's, A. T. Bradwell, late of the Metropolitan Opera House, the Henry Brothers, and others are engaged on the work.

NEW POLICY AT AMESBURY.

John Mahony, who for five years was The Mirror correspondent at Amesbury, Mass., and later engaged in Boston journalism, has become manager of the Amesbury Opera House. He has inaugurated a new policy in conducting that theatre, and no piratical company or company of interior merit will be permitted to play in the house. Mr. Mahony recognizes The Mirror as the representative organ of the theatrical profession, and it will always be found on file in his office.

A PASTORAL PLAY.

A pastoral play by Lorimer Stoddard, the young actor and son of R. H. Stoddard, entitled The King's Bride, was acted by a company largely made up of amateurs on the grounds of Dr. Morton, near Sag Harbor, on Aug. 18. It was so successful that a request has been made for its repetition. The scene of the performance was a picturesquely wooded valley, the audience being on a slight eminence and the players opposite. To the right was a thatched hut with a door of carved oak, and beautified by climbing vines. Near it burned a fire upon which a caudron steamed. The atmosphere of the play was Bohemian, of the fifteenth century. A pretty spectacle was the arrival of the king and his courtiers on horseback, and the bride and her retinue winding from the wood. The play has several striking situations, and is well written, the author having caught the old-time pastoral spirit happily. Special music, songs and dances had been composed for the play. Mr. Stoddard played the part of a shepherd, and Frederick Perry that of the king. The author was complimented by several calls at the close of the play.

CAME TO THEIR SENSES.

The silly effort of the Boston aldermen to get the reputable managers of the Hub to "knuckle" to them because they have the power to issue theatrical licenses has met on all sides with well deserved contempt in that city. The aldermen alleged that they were satirized on the stage of certain theatres, and to assert their dignity they summoned all the managers of the city before their august body.

Manager Schoeffel of the Tremont was out of town. The aldermen held him in contempt. There is a penalty of \$500 for each performance given without a license. The management of the Tremont made application for the license at the proper time, but the committee refused to grant it for no good reason.

The Solons now say that they summoned Manager Schoeffel or his representative merely to give the license for the Tremont. Thus the tempest in the Aldermanic teapots peters out, and the city fathers seem to be enjoying a lucid interval.

BELLEVUE AND MRS. POTTER.

Kyle Bellevue, news of whose engagement by John Stetson was given by The Mirror last week, will appear in the play of Therese Raquin, a dramatization of Zola's own novel thus named. It has been played successfully throughout Italy, and also in Paris by Jane Hading. It recently created a sensation when represented at the Independent Theatre of London. The play has four acts, and but a single scene. Mrs. Potter sailed from Liverpool on Thursday by the Scythia, direct for Boston, and upon arrival will begin rehearsals of the play, in which she and Mr. Bellevue will jointly appear in the Boston Theatre. An old play will be presented at the opening of the engagement, however. Therese Raquin will come later.

GOSSIP OF THE TOWN.

EDWIN ARDEN's season opened at Rochester on Monday night.

THE Master and Man company will open its season on Sept. 5.

HARRY LACY opened his season with The Planter's Wife on Saturday night.

HELD IN SLAVERY is said to have made a pronounced hit at Boston.

STANISLAUS STANGE recently presented to the Nascia-Mason company in Boston a full scenario of a new musical comedy, entitled The Opera Singer, which was immediately accepted. Mr. Stange promises the first act within a month, a contract having been signed to that effect. This company already has two one-act plays by Mr. Stange. The Army Surgeon, and Yesterday, which with Mr. Rosenthal's operetta of Diana will furnish the repertoire to be presented in New York.

CHARLES N. HOLMES has been engaged by the MacCollin Opera company for principal tenor roles.

SOUVENIRS will be distributed at the fiftieth performance of Settled Out of Court at the Fifth Avenue Theatre on the evening of Sept. 15.

THE special company that has been engaged for Gloriana will begin its season on Thursday at Mount Vernon, and will subsequently appear in Yonkers, Asbury Park, and places about New York. It will make a tour of the South.

LESLIE ALLEN will support John Drew this season.

MANAGER GEORGE W. FLOYD will begin a series of Sunday concerts at the Broadway Theatre about Oct. 1.

L. MAURICE, musical director of Charles J. Rich and Rosenbaum's Lizzie Evans company, was compelled to resign about five weeks ago because of an accident to his right hand. He is under a physician's care in Chicago, and will not be able to take another engagement for two or three weeks.

FRANCIS NELSON has been engaged to play Ralph Fitzroy in Lady Violet Greville's one-act play of Old Friends, the curtain-raiser to The Gray Mare.

THE PLANTER'S DAUGHTER opened at Port Jervis on Aug. 29. The company, which includes Jean Voorhees, Harry Colton, George W. Larsen, Horace Ewing, Elsie Gladys, and others, had an enjoyable time at Noroton, Conn., where the play was rehearsed, and where they varied this work by riding, driving, fishing, and boating.

REHEARSALS of The Voodoo, or A Lucky Charm, the farce-comedy that Frank W. Sanger and Gus Bohnert are to manage, with Thomas E. Murray as the star, are in progress. Its season will begin early in September.

CHARLES FROHMAN's stock company is playing at Chicago this week. The Lost Paradise being the bill. Next week this company will produce Jerome K. Jerome's The Councillor's Wife. Settled Out of Court will be kept on the Fifth Avenue Theatre stage during the whole engagement of Charles Frohman's comedians at that house, and thus the new play that was to have been presented during this engagement has been turned over to the stock company.

An actor recently returned from England tells of a dramatist there who was searching for a leading man whose father had been lost at sea. The father of his leading male character in a new play had been lost at sea, and he thought that a player thus orphaned could give the part a better interpretation than one not thus bereaved.

MANAGER FIELD, of the Boston Museum, will soon visit Margaret Merrington in this city to read the new play, Good-Bye, that she has written for his use.

A PROFESSIONAL matinee of Lady Lil was largely attended on Thursday.

FRANCES THIERESA LEITCHNER, for several seasons leading lady of the Amberg Theatre, has for two years been studying English, and will appear in that tongue in a play specially written for her by Martha Norton.

PAUL A. DAVIS has been engaged to go in advance of James O'Neill. Mr. Davis gave up an editorial post on the Worcester Spy to accept this engagement.

STUART AND BOCK's spectacular production of Uncle Tom's Cabin will begin its season at the Broadway Theatre, Denver, on Sept. 26. Chicago will be played the week of Oct. 30. The old play will be given by this organization with many novelties in the scenic department.

THE TAR AND TARTAR company opened its season last week in Detroit. Annie Meyers, William Pruette, Fred Frear, Madame Cottrelly, Louise Royce, Charles Meyer, and H. M. Ravenscroft are reported to have made great hits. In George P. Goodale's opinion the company is even stronger than that of last season.

EMMA HANLEY, having had trouble with her vocal chords, will retire from Cosgrove and Grant's comedians in The Dazzler about Sept. 1, and will be succeeded by Annie Boyd.

COLUMBUS, O., is to have a combined hotel, theatre, auditorium and business block, something after the style of the Chicago Auditorium. It is a project of Henry T. Chittenden, and the building has progressed so that it is expected that the theatre may be opened early in September. The building occupies a block, and is six stories high. The theatre will be one of the finest in the country. Its lighting and heating systems are the best, and it will seat 2,000. The stage has a depth of fifty-one feet. The recent precautions against fire in theatre construction have been adopted. The auditorium, which also has a stage, will seat 4,000.

HENRY C. RUSSELL, treasurer of The Isle of Champagne, is reported to have disappeared from Boston, where that opera is being given. One report was to the effect that he had met with foul play, and another conjecture was that he would reappear in a day or two.

LOUISE ARNOT and John Marion have joined the Ole Olson company.

HOMER WELDON has been engaged for R. E. Graham's company.

CARDS announce the marriage of Minna Katherine Gale and Archibald Cushman Hayes, to take place at All Souls Church, in this city. Miss Gale will return to the stage in December.

HOWARD E. MORGAN has signed with Daniel Frohman for The Gray Mare company.

THE American serpentine dance mania is now epidemic in London, where it is overshadowing the "Tara-ra" craze. The first apostle of serpentinism was Estella Sylvia who introduced the dance at the London Empire. An English paper describes the performance in these words: "She appears dressed in black tights, decorated with big spangles and most voluminous skirts of soft silk, which she manages in such a way as to cause them to describe various effects, some of which are very interesting." This is naive, if vague.

CAMILLE D'ARVILLE, who sings the part of Bertina in The Mascot, was taken suddenly ill on Friday night, and the management had no notice of her inability to play until six o'clock. Maud Hollins was pressed into the part at the last moment, and although she did not know it she made a fair appearance by diligent study between the acts and with the aid of the prompter.

A CHURCH was built to adjoin the Marlowe Opera House, in the town of Lake, now annexed to Chicago, on the supposition that the laws against Sunday theatres that prevailed in Lake before annexation would prevail just the same after that town had become a part of Chicago. This theatre gave Sunday performances, however, until it was temporarily enjoined by the church people, and the question of permanent injunction is now being litigated.

CARROLL JOHNSON has a new play that he will introduce in the East some time during the season. He will play The Gossoon in New York in October, after a season in the West. He has engaged as manager J. J. Lodge, formerly manager of the Midland Theatre in Kansas City, Mo., and lately connected with The Fast Mail. The Gossoon will open in St. Louis.

GEORGE M. WELLY, manager of The Bottom of the Sea and McFee of Dublin companies, says that they will both go out in first class shape, the former opening at Washington, D. C., on Sept. 2, and the latter at Plainfield, N. J., on Aug. 29.

THE enterprising advertising man of Lederer's Comedians tried an original method of announcing the play, Nothing but Money, in Detroit. He had placards printed bearing the words, "Closed! Nothing but Money, Though, at the Lyceum Theatre," and had them suspended on the doors of the banks of that city on Saturday night. But the man delegated to gather up the cards before the time for opening the bank on Monday morning forgot one of them, and the placard, with the word "Closed" standing out prominently, was left dangling from the portals of a very solvent moneyed institution. There was trouble, of course, but the showman got out of it.

ADA DRUMMOND, of the Drummond family of musicians, has sued Mr. and Mrs. John Crumney, in Brooklyn, for the alleged wrongful detention of her trunk, containing her costumes, claiming \$175 for the detention, and \$75 additional for damages. Miss Drummond set forth that the woman who roomed with her in the house was behind in her rent, but that her own bill had been paid. The case will be tried on Sept. 7.

TOM SWEENEY, manager of Mark Murphy in O'Dowd's Neighbors last season, has gone into commercial business at Spokane, Wash.

THOMAS KEENE will open his season at the Duquesne Theatre, Pittsburgh, on Sept. 5.

CARL HASLAN's Silver King company will open the season at Tyrone, Pa., on Sept. 19.

EDWIN F. MAYO will produce his new play, After Twenty Years, by John Crittenden Webb, on Sept. 5 at Indianapolis. The play deals with the war. One of the scenes will be a panoramic tableau of the Battle of Gettysburg.

MARIE HILFORD, an excellent actress, who has played many exacting parts, and played them with invariable skill and success, has not yet signed. Miss Hilfird is versatile, and gifted with abundant dramatic intelligence.

PROFESSOR HERRMANN will open the season at his theatre on Sept. 17. He has not appeared on Broadway for about three years. He makes no special announcement of novelty for his approaching entertainment, but he is too clever a man to offer his audience his old tricks only, good as they are.

ESTELLE MANN, a niece of W. A. Sheetz, the popular manager of the Theatre Vendome, Nashville, Tenn., was the leading soloist of a "tributing concert" given by the Triennial Club of Louisville, Ky., recently. The Louisville papers speak in the highest terms of her ability.

J. ALLEN BROWN gave a musical surprise party to Mr. and Mrs. Ayers at Fairview, N. J., last Monday night. Among the artists were the Spanish Students, Clara Thropp, W. P. Duvall, La Petite Nonon Fowler, and Frank Thropp.

THE date of the opening of the new Empire Theatre has been set for Dec. 15.

HARRY VASSAR, a nephew of Queenie Vassar, is a recent addition to Ed. Collyer's list of bright amateurs. May Jordan, who was sent by Mr. Collyer to join the Hoss and Hoss company in the West, is said to be very successful in her new dances.

HENRY J. LESLIE is quoted as saying that the Lyric Opera company will begin its work about Jan. 1. He has had a business disagreement with F. E. Pond, who was to have been his business partner in the venture, but says the matter is still susceptible of adjustment.

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THE METROPOLITAN FIRE.

Soon after nine o'clock on Saturday morning the vicinity of THE MIRROR office was made lively and noisy by the gathering of excited people and the rattle and puffing of fire apparatus. The Metropolitan Opera House was burning, the fire having been discovered at the hour when citizens are generally on their way to business in large numbers, and long before the firemen were at all effective the near-by streets were thronged.

Viewed from Seventh Avenue, the fire early seemed to be about to involve the whole of this beautiful building. From this vantage point THE MIRROR's special artist made the spirited sketch that accompanies this. The building was so fortified with heavy fire walls, however, that its vast Broadway front, which is devoted to apartment uses, stood at no time in serious danger, while the side walls and the rear wall were finally left practically intact. The stage space, owing to the combustible nature of its material and paraphernalia, was ruined, and the great auditorium, owing to the failure to drop the asbestos curtain, was scooped out by the fire and dismanted and blackened. The integrity of the building was such that even while the stage and part of the auditorium were ablaze firemen played with safety upon the burning mass from some of the private boxes.

From points up and down Seventh Avenue and in West Thirty-ninth and Fortieth streets the scene presented by the fire at its most violent stage was appalling. It is thought that 15,000 people were massed watching it, and there were few who were looking on who did not believe the building would be destroyed. The atmosphere was fortunately damp, and the wind, from the north, blew with but moderate force. Thus neighboring buildings were saved from ignition, except that very slight damage was done on the Casino roof-garden, where sparks set fire to the light furnishings.

Among the principal losers outside of the stockholders of the Opera House are Messrs. Abbey and Grau, whose principal loss will probably consist in the disarrangement of their plans. Manager Grau personally, who loses costumes and librettos of a number of operas, the Casino management which loses scenery of their new ballet, Augustin Daly, the scenery for *The Tempest*, Manager J. M. Hill, who loses Fencing Master scenery, Anson Pond, scenery for a new play, and Henry Hoyt, the scenic artist. A conservative estimate places the entire loss at less than \$300,000.

Cornelius Horan, a painter's helper, was the only one who lost his life in the fire. He is believed to have been on the paint frame, and to have found his way to the front of the house. Here the smoke and flame must have paralyzed him, for he fell through the skylight and was picked up unconscious. He died Saturday night at the New York Hospital.

There are two theories as to the origin of the fire: one, that the unfortunate victim of the fire, young Hogan, carelessly threw away a cigarette, and the other, that the fire was caused by spontaneous combustion.

John B. Schofield, at Boston, said that his firm's lease of the house did not begin until Oct. 1. He thought it possible that the opera company might open in Chicago, and make short seasons in Philadelphia and other cities. War, the death of a president, or such a fire as this would release his firm from responsibility under their contracts.

Directors of the Metropolitan interviewed at Summer resorts seemed almost unanimously in favor of restoring the house at once. The directors will meet this (Tuesday) morning to take action.

T. H. FRENCH'S SPECIAL TRAIN.

On Sunday morning the Lillian Russell Opera company, accompanied by T. Henry French, manager, left the Grand Central station in a special train bound for San Francisco, where it will open with *La Cigale*, and then put on *The Mountebanks*.

Lillian Russell had a private car on the train—the Grassmere, which is to be renamed after her—and among its furnishings is a piano. The company, including Lina Clement, Ada Dore, Cecilia Pollock, Louis Harrison, Haydon Coffin, Charles Dungan and W. T. Carleton, had gathered with a generous margin of time, but Miss Russell did not appear until a few moments before the scheduled time. She entered the throng with perfect composure, displaying all the elegance of an unruffled temper, and did some charming acting before she waved adieu to friends from the rear platform as the train moved out.

The company will appear in *The Mountebanks* in this city in December, at the Garden Theatre.

GALA NIGHT FOR WANG.

Last night the Broadway Theatre was gay with bunting and Chinese lanterns. The British colors floated beside the stars and stripes.

The occasion was the visit to Wang of Captain Watkins and the officers of the *City of Paris* on Mr. Hopper's invitation, to commemorate the record-breaking trip when the comedian was a passenger.

The Captain and his jolly tars occupied two boxes. Manager Wright and officers of the Inman Company were in another box.

A floral ship, five feet long, was presented to Mr. Hopper by the guests. It was carried

down the aisle by four of the *Paris* sailors attired in their best sea togs.

A model of the good ship, which cost the owners \$5,000, was set up at the back of the stage where it stood during the first act.

The theatre was full, and the spectators were unusually enthusiastic. "All winds blow Hopper good luck," said John W. McKinney, who was the comedian's fellow-voyager abroad.

GUS BOTHNER SHAKEN UP.

Gus Bothner, who this season will manage Thomas E. Murray in *The Voodoo*, has been spending the Summer with his wife at Oceanic, N. J. On Saturday they were visited by neighboring cottagers, and after din-

NAT C. GOODWIN has signed a five-years' contract to travel under the management of Henry Greenwall, beginning the season of 1925. It is intended to present Goodwin at the Union Square Theatre for an entire year.

The old First Regiment armory on Jackson Street near Michigan Avenue, Chicago, has been leased by George W. Lederer and Harry Weil, a local capitalist, who will transform the place into a theatre after the style of the London Alhambra, with a roof garden, at an expense of \$100,000. The place will be opened on Jan. 1.

WRIGHT HUNTINGTON and wife (Florida Kingsley) have left "Mummers' Rest," Lake Rashaw, Moodus, Conn., after a season of pleasure, and are in New York ready for



THE METROPOLITAN OPERA HOUSE FIRE.

ner Mr. Bothner drove his guests home. Mrs. Bothner was in the wagon with him, and on the return to their cottage she held the lines. The horse became unmanageable, and Mr. Bothner, while trying to aid his wife, was thrown from the carriage, and severely shaken up. He presents a rather sorry picture, as he limps, carries a sprained thumb in a sling, and has a dozen or more ugly scratches on his generally happy face.

FRANCIS WILSON INDIGNANT.

Francis Wilson was indignant last evening over the report in the *Herald* that he was to give up his tour next season.

"There is not a word of truth in the story," he said. "It is absurd. This season was booked a year ahead, and there is no reason in the world why I should not fill it. This week, unless the cholera scare prevents, I sail for Europe on the *City of Paris*, returning about Nov. 1, and opening my season in The Lion Tamer at Williamsburg on Nov. 14."

PROFESSIONAL DOINGS.

DAISY STANWOOD has signed with 8 Bells. Iva DORVILLE has joined Dan McCarthy.

EFFIE DARLEN, the prima donna, passed through the city on Wednesday en route to join O'Dowd's Neighbors at Montreal.

ANNE DELAND, who has spent her Summer at Bensonhurst-by-the-Sea, arrived in the city last week.

JACK TUCKER has signed with Master and Man.

WIFE FOR WIFE goes on the road under T. H. Winnett's management on Sept. 12.

ETHEL TUCKER has been engaged as leading lady of the Lowell Theatre stock company.

EMILY KRAKE has taken the place of Mollie Thompson in *Eloped* with a Circus Girl company, opening Monday next at Indianapolis, Ind.

CHARLES N. HOLMES has joined the MacCollin Opera company.

HARRY NORRIS, who lately fell heir to a comfortable legacy through the death of his grandfather, has returned to the city.

opportunity. Mr. Huntington was leading man with E. H. Sothern last season, and is an actor of ability. His Summer exercise has bereft him of twenty-three pounds avoirdupois, and he stands to-day a trim figure for juvenile leads.

THE DALLER season has opened most auspiciously, and manager George H. Murray is correspondingly happy. Annie Wilmut, wife of John P. Curran of the Clipper Quartette, is one of the recent engagements for the company.

MAMIE SUTCLIFF and Lillian Thompson, graduates of the Lawrence School of Acting, have been engaged by Charles J. Stevenson for his comedy company.

It has erroneously been announced that Fanny Cohen had signed with *Eloped* with a Circus Girl. In fact, Miss Cohen is again a member of Charles Frohman's company in *The Lost Paradise*, in which she plays Cinders.

CHARLES LEONARD FLETCHER, director of Proctor's Theatre School of Acting, is organizing a company of his pupils to appear about three nights a week in New England and Middle States in repertoire. The company will first appear at Proctor's Theatre on Sept. 15 in two new plays, entitled *They Laugh Who Win* and *No Use for Money*. Mr. Fletcher will take the leading part in each play.

A "READER OF THE MIRROR" asks whether Milnes Levick has retired from the stage. Mr. Levick has not retired. He is a man of property, owns a prosperous farm, and as he is independent he plays only when he gets a large salary. He has made no plans for the coming season.

ROBERT L. CUTTING, JR., has signed with Manager Sanger to support Minnie Seligman, in spite of the report early last week that Mr. Sanger did not intend to make him an offer. Mr. Cutting published a card the other day denying the published assertion that he found difficulty at times in speaking when before the public.

SEÑOR PERUGINI has been engaged to appear in 1492.

EDWARD VIGIER has closed with the Ship Ahoy company.

It is probable that Kate Foley will be connected with one of Charles Frohman's companies.

The young son recently born to Mary Haines Moore, the actress, has been christened James Edwin Moore, Jr.

JOHN W. MCKINNEY, as business manager of Wang, fortified himself for another long term with that attraction by a sojourn at Saratoga.

Mrs. DES STEVENS and her little daughter, Helen, with Mrs. George W. Floyd and her two children, have been enjoying life at the Hotel Katerskill, Catskill Mountains.

WILLIAM C. REHN, the musical director, who has made his headquarters at Atlanta, Ga., for the past two years, and who has managed a concert company throughout the South during that period, will return to his home in this city.

ADA GOWARD has signed with Crandall and Zollner's Comedians.

EARL AND STEPHENS' COMEDIANS will start out in October with a musical comedy called *A Merry Time*. The company will be headed by Harry Earl and Raymonde Stephens, and the entertainment, it is promised, will be of a high class.

TELEPHONIA, which was produced Saturday, is an extravaganza dealing with two continents, and its time spans four centuries. It proceeds from the period of Columbus to the World's Fair at Chicago. A scene in the second act shows the port of Palos, Spain, and the embarkation of Columbus on the *Santa Maria* is illustrated. Coney Island, with its Bowery, figures in the third act. Lou Leubrie is the author of the piece, and it is managed by Frank Rich.

CLIFTON MALLORY and Harry Richards, comedians, will star this season in a new musical comedy called *A Full Moon*. Verner Thomas, their representative, is said to have booked them for week stands in prominent cities. M. R. Mallory will manage the enterprise. Flora Thomas, who starred last season in *Our Triny*, will be the soubrette of the company.

JOHNSTONE BENNETT, who was in Paris last week, sailed for America on Saturday. She spent just one week abroad to get dresses for the opening of *Jane* at the Standard Theatre on Sept. 5. One day of her stay was given over to George Sims, who will write a part for her in the new Sims and Raleigh comedy to be produced next season.

On Sept. 6 the plot of ground, on which stands the Bowdoin Square Theatre, Boston, will be sold at mortgagee's sale, as a result of the breach of a mortgage issued by Charles P. Atkinson to Woodbury and Leighton, the builders of the theatre.

EDDIE READWAY has been replaced in the *Sinbad* company by A. W. Madin.

A CORRESPONDENT writes to THE MIRROR to inquire as to the whereabouts of Carl Streitmann. It is understood that he is still here, but is about to leave for Vienna. His address is not known at the MIRROR office or by Manager T. Henry French.

In her good-bye interview with Stephen Fiske, of the *Spirit of the Times*, it will be remembered, Patti stated that she had never before sanctioned the announcement of a "last season," and that her retirement from America would be final. Mr. Fiske now adds authoritatively, apropos of Patti's next season here, that she will donate the proceeds of her last concert to a fund for establishing a home for orphans of musicians. "It is to be hoped," says Mr. Fiske in the *Spirit*, "that the Patti Home will be annexed to the Actors' Fund scheme, and be put in charge of that admirable association. But in any event, Patti will take care that it is worthy of her great reputation and generous nature." Mr. Fiske's suggestion as to the Actors' Fund taking charge of the proposed enterprise is excellent, as such a disposition would insure an effective administration.

THE MUSICIANS' Union at New Orleans recently passed resolutions condemning the management of the French opera in that city for importing musicians at the alleged expense of citizens who they claim could fill the same positions in the orchestra. The resolutions declared that the persons imported worked for less pay, and alleged that this was the reason for their importation. Victor Nippert, who represents Manager Maugé of the French Opera House, replies that the musicians imported are artists, much more capable than the members of the local union; that the critical taste of the public has made the importations necessary; that a majority of the musicians employed are citizens of New Orleans; that the musicians of the French Opera get much higher pay than others in the city, and that instead of the importations having been made as a matter of economy the contrary is the fact, as in addition to their higher rate of pay their passage to this country has been paid. As a final answer, Mr. Nippert adds that the chief officers of the union have played a short Summer season at about one-half the rates paid to those against whom they complain.

FRANK LAWTON, the American whistler, who is now in his fourth month at the Madison Square roof garden, closes his engagement there on Sept. 10, having been engaged by Hoyt and Thomas to stage manage their production of *A Hole in the Ground*, as well as to play his old part of the station agent. Mr. Lawton, who also acted as stage director of the roof garden, has been re-engaged there for next Summer. This is his fifth season with Hoyt and Thomas.

JAMES O'NEILL'S NEW PLAY.

William F. Connor, James O'Neill's manager, has gone to Boston to prepare for the opening of the season, which will occur on Sept. 5. Before his departure, Mr. Connor spoke of Mr. O'Neill's plans to a *Mirror* reporter.

"Rehearsals of Fontenelle began last Monday in Boston under William Seymour's able direction," said he. "Half of this week will be spent rehearsing in Boston, and the remaining half at New London, where scenic and dress rehearsals will be held in the local theatre."

"This production will be the most elaborate that Mr. O'Neill has ever made. The scenery has been painted by Messrs. Reid and Fox. It is varied in character. There is a moonlight river view, a ball-room in Versailles, a Breton interior, the exterior and gardens of an old French chateau, and other scenes both picturesque and effective. There is one 'sensational' scene in the play, the mechanism of which was devised by Arthur Wright, the well-known master machinist, who is to travel with us all the season. The scenery, effects, etc., will fill a special car."

"The costumes are of the richest, most expensive description. They were made by Madame Thompson, M. Herrmann and other leading costumers. The period—Louis XV.—gives ample opportunity for fine achievements in this direction. Charles and Henry Puermer have composed the original dramatic music, which will be quite a feature."

"The printing and lithograph work is of the most extensive variety. It has been done by the Metropolitan Job Print, Morgan, the Buffalo Courier, and Chicago Bank Note Company. We have been working very quickly for the past three months, and although we have not said much about the scope of our preparations, it is nevertheless a fact that we shall have one of the most costly and complete productions, as well as one of the best advertised, on the road this season."

"The company has been selected very carefully, and the rehearsals show that the cast is excellent throughout. It will be the strongest support that Mr. O'Neill has had in years."

"The title-role fits Mr. O'Neill like a glove, and the atmosphere of the play, as well as its plot and treatment, warrants the belief that in Fontenelle he has found a romantic drama that will prove a genuine successor to Monte Cristo, in which he won fame and fortune during a long period."

"We shall play a fortnight in several of the larger New England cities before opening in Boston on Sept. 10. During the Fall and Winter we shall play in Brooklyn, Philadelphia, Cleveland, Pittsburgh, St. Paul, Minneapolis, St. Louis, Chicago, New Orleans and the other principal cities. If Mr. O'Neill does not make a contemplated trip to San Francisco and the Pacific coast in the Spring we shall come into New York for a long run. The prospects are golden for a most prosperous tour."

THOMAS W. KEENE'S SEASON.

A *Mirror* representative on Saturday sought Thomas W. Keene, the tragedian, at the place where he has been rehearsing his company in this city, but the actor had cut his rehearsal for the day short and hurried back to his home on Staten Island, where he has enjoyed rural life all Summer. W. F. Dickson, Mr. Keene's manager, was on hand, however, and he outlined the plans of his chief.

Mr. Keene will open his season at Johnstown, Pa., on Thursday of this week, and after two other one-night stands will enter Pittsburgh for a week's engagement. His run is to thence West, and after a season in the prominent cities of that section he will go South. He will begin an engagement of two weeks in the Union Square Theatre in this city on March 6, playing Richard III. for a week, and during the second week giving the other plays in his repertoire.

Mr. Keene will make a spectacular production of Richard III. In this play he is very popular throughout the country, a majority of his audiences insisting upon its representation. But although Richard III. is his mainstay, Mr. Keene will elaborately dress his other plays this year, having new costumes and paraphernalia for them all. His repertoire will embrace Richard III., Hamlet, Othello, Shylock, Richelieu, and Louis XI.

MACKIE'S SIDE SHOW.

James B. Mackie will produce his new play, *The Side Show*, about the middle of September, for purposes of copyright, and will play the entire season with Grimes' Cellular Door, as contracted. On May 10 next he will have *The Side Show* ready with all scenic effects, and will book it this season for next year. While in Washington recently, Mr. Mackie secured letters patent on the second and third act mechanical contrivances of his new play, which he will give in none but the best theatres. Two well-known circus managers are interested with him in the venture, and *The Side Show* will be put on elaborately. Mr. Mackie has traveled with Barnum and Bailey, and has original ideas of circus life. The main character is drawn from life, being a study of John H. Murray, once the proprietor of a side show and now manager and owner of a theatre in Brooklyn. Mr. Mackie was once employed by him, and has his permission to use his name and picture his personality.

AT THE PARK.

"Yes, I shall conduct the new Park Theatre as a first-class specialty house," said Archie Ellis, the new manager of that place of amusement to a *Mirror* reporter. "The artists will always be the best that can be obtained both in this country and abroad. There will be no salary too high to pay to good people."

"It shall be my aim to present a clean, at-

tractive entertainment that women and children can enjoy. I shall play no burlesque opera companies, and nothing will ever be done to offend the most fastidious."

"I think that straight variety on Broadway can be made to pay. The prices are cheap, 25, 50 and 75 cents, and we shall never go above that figure. It will be a long entertainment, too, lasting until 1:15, so that people, even after having seen another performance, may drop in and enjoy themselves for a half hour or so at a small expense. I am confident that the plan will succeed."

HARRY ASKIN'S PLANS.

"The success of Mr. Dixey and his company at Palmer's has been so emphatic," said Manager Harry Askin to a *Mirror* reporter, "that letters from out-of-town managers that want to book the attraction are numerous."

"I have decided to send the company on tour about Dec. 1. The tour is well booked, and as the stands will be mostly for three weeks or a month, few places will be visited. From here the company will go to the Chestnut Street Theatre, Philadelphia, then to either Hodge's or the Grand Opera House, Chicago; to the Pike Opera House, Cincinnati; the Alvin Theatre, Pittsburgh, and the Park in Boston."

"The only opera that will be sung on tour is *The Mascot*. The company will be practically the same as it is now. The new burlesque, *Adonis*, by Mr. Dixey and John G. Wilson, will be presented somewhere on the road to get it in shape for its New York production next April."

Prince Præten, a burlesque, written by R. A. Burdette, author of 1492, for Mr. Dixey, has been accepted. Another burlesque, by Mr. Dixey's old friend, Ben Woolf, of the *Boston Gazette*, is under way. It will be completed sometime in October."

A DERVISH DESERTS.

A report was published, last week, to discredit the seeming legitimacy of the performance of the dervishes a description of whose doings at the Madison Square Garden amphitheatre was given recently in *The Mirror*. Two of the dervishes, Mahomet Ali and Achmet Saffet, reported that but five of the party were really dervishes; that these were found at a mosque in Alexandria, and by false representations as to the field for missionary work in America were induced, for a consideration, to visit this country for the propagation of their religion; that twelve Arabs were picked up in different places, and with thirteen magicians lived in Alexandria the whole party were brought here on a speculation and palmed off as dervishes; that they were all quartered in miserable conditions in a room in East Twenty-sixth Street, and that they were poorly fed, while those who told this were beaten for refusing to participate in the exhibition. Upon investigation, it was found that the party was comfortably quartered in a flat on the street named; that they were well fed, and otherwise well treated; and through an interpreter the leader of the dervishes, Mustapha, denounced Mahomet Ali as a deserter and a liar, who had made trouble with the troupe from the first. Mustapha added that they were not brought here by false pretenses, and that the party were all sincere dervishes, and satisfied with their lot.

AN ORCHESTRA REFORM NEEDED.

If the managers of the new theatres now erecting in this city will reform the practice that almost generally prevails as to orchestras they will make a strong bid for popular favor and benefit the minor musicians who are now believed to suffer from prevailing customs.

To work the reform will not require great courage, and it will not involve great expense.

There are but three or four theatres in New York in which even tolerable orchestra music is heard. In many theatres, the orchestras are distinctly bad. In some of them the so-called music suggests the old jett printed of the Western pianist, over whose head was suspended a placard requesting auditors to refrain from shooting, as he was doing his best.

Good music is a necessary aid to any first-class performance in a theatre. Many New York managers cheapen their orchestras by ill-adviced insistence upon an inadequate sum to be paid for music, and then job out the matter to a so-called leader who in turn hires the cheapest musicians he can find in order that his individual pay shall be the larger. Taking the lion's share of the "jump sum" available, he distributes the rest among inefficient persons, frequently bringing in his own pupils, still novices, to play seconds, and the general result is inartistic and unsatisfactory all around. That this is a prevailing method is known by *The Mirror*, from actual facts that have come to its knowledge; and circumstantial evidence may be gathered by people who can hear in a majority of the theatres of New York.

The demoralizing nature of a system which permits one musician who, after competition rendered necessary by the cheap policy of managers, secures a contract to furnish music in a theatre, to hire the cheapest men he can find, so long as he fills a certain number of chairs in the orchestra enclosure, is self-evident.

A better system, even under the economies practiced by managers in this matter, would be to engage a leader for an orchestra at a given sum, and then to engage the musicians separately for specified sums and pay all of them direct from the box-office. This would eliminate one cheapening process, that of the leaders who handle the whole sum devoted to the purpose and make their own bargains with their subordinates.

This plan should be adopted, and with it a more generous consideration of the value of an orchestra of musical character.

The Mirror has intended for some time to point out this need of reform, and it seconds an appeal just made by the Board of Trustees of the Musical Mutual Protective Association to Manager Sanger regarding an equalization of prices in his new theatre. The members of theatrical orchestras want to be paid directly from the box-office instead of through the leaders. The union even says that musicians are often fleeced by dishonest leaders, who arrange to have union rates from the managers, and pocket some of the money, paying their subordinates smaller sums without the excuse of an individual arrangement, and knowing that the method is so general that subordinates are powerless in the matter. Musicians in search of employment are forced to accept almost any condition proposed to them, and this is something that even their organization is impotent to remedy, as it is said that officers of the union have themselves been known to work for sums less than the minimum scale.

The union rate for an orchestra musician is \$17.50 for seven performances. Few of them are believed to receive this amount, owing to the scaling down practised by many leaders.

THE OPERATOR PRODUCED.

The Operator, the spectacular melodrama in five acts, by S. D. Ferguson, was produced at Jacobs' Theatre, in Newark, before a large audience last Thursday night.

The plot and situations are strong, while the mechanical effects are unique and startling. The dialogue for the most part is lively, though throughout the piece there are some weak spots that might be strengthened easily, noticeably in the first act.

The leading characters, the hero and the villain, are doubles, or counterparts of each other in personal appearance. The twin brothers Newell made a decided success in these roles.

The story revolves around George Darrington, a telegraph operator, who saved the life of Lillian Turner, a Southern heiress, who falls in love with him. Darrington is to wed the heiress. His double, Silas Jackson, lays a plot to have him put out of the way so that he may win the rich bride himself by passing himself off as Darrington.

The operator is kidnapped and put aboard a steamship which is wrecked on a tropical island. He escapes from the island and returns home in time to unmask the villain. The dénouement is a happy one. The minor characters furnish a good deal of fun.

The cast includes Willard and William Newell, who are as like as two peas in a pod and who are able to deceive the audience completely by their clever doubles; George Heath, W. J. Wheeler, Stuart Taylor, Thomas Maguire, T. S. Malcome, Henry Tutbill, T. F. Gordon, F. W. Williams, Elia Gardner, Jessie Wyatt, Agnes Cody, and Gertrude Davies. The scenery and mechanical effects are elaborate. The company is playing in Philadelphia this week.

STUART ROBSON'S SEASON.

Stuart Robson, with Mrs. Robson (May Waldron) and David Morton Robson, a promising son aged ten weeks, arrived on the *City of Paris* on Wednesday. The baby was born in London. Mr. Robson was abroad three months, and says that in that time he saw more acting than in years before. His time was divided between Paris and London. Mr. Robson's season will open on Sept. 10. The Henrietta will be played in the South, and *She Sings to Conquer* elsewhere. During his New York engagement at the Fifth Avenue Theatre, he will revive *Our Bachelors*, in which he appeared with Mr. Crane about eight years ago, and also Buckstone's comedy of *Married Life*. Mr. Robson expresses the opinion that the season will be a good one. In regard to Possart, the German tragedian, whom he was to have managed, Mr. Robson says that actor sent him a physician's certificate that he could not visit this country this season. Mr. Robson had booked the German actor's season, including four week's time at the Star Theatre over which litigation threatens. Mr. Robson says: "In face of the certificate I can do nothing. I cannot be held accountable for the contracts made for his appearance. I have already spent about \$4,000 on his tour, and this is a dead loss. Mr. Robson will not send Bill Nye's play, *The Cat*, on the road this season. He lost \$42,000 on it last season."

IT WAS NOT TRUE.

The Sun on Sunday, Aug. 21, printed a story about Henry Lee and several other professionals which it is claimed by those interested, was made out of whole cloth.

The story accused Messrs. Lee and Hickey of failing to pay the hotel bills of the actors engaged to play in the open-air production of *As You Like It* at Saratoga, and Hickey with relating a story about Rose Coghlan refusing to sit at the hotel table with Robert Mantell and Charlotte Behrens.

Mr. Hickey, when seen by a *Mirror* representative, denied that he knew of such an occurrence or that he had ever spoken of it.

"It is all untrue," he said, "as are the other statements about our not paying the actor's board bills, my letting any money to McKee Rankin, or Frank Mayo owing Henry Lee any money on I O U's."

Mr. Lee was emphatic, and to prove the statement that the actors' bills were all paid showed the receipts from the hotel. He also denied the Coghlan episode, and the statement that Mr. Mayo owed him money now, or ever had owed him money.

"I have a suit now for \$5,000 damages for libel against the *Sun*," he said, "and I presume this is one of its ways of getting even. All I have to say is that every member of the company that played at Saratoga can be appealed to regarding the way they were treated, and that I am willing to abide by the result."

REFLECTIONS.

T. D. FRAWLEY has engaged as leading man with Nat Goodwin.

LOS SEVENS, who made a hit in the part of Mart Ferris in *The Westerner* last season, has been engaged by Lewis Morrison.

SIRILLA MADDOX, a bright little comedienne, closed with the Henry E. Dixey Massey company on Saturday evening to join the Eastern Spider and Fly company, in which she will be the Roadline.

A ridiculous rumor was circulated in Buffalo last week to the effect that the stage hands at the Academy of Music had struck in sympathy with the railroad strikers. It was without foundation, and was traced to the Theatrical Progressive Union. Stagecarpenter Thomas Duncan informed the *Mirror* correspondent that there had been no change in his assistants.

T. H. WIDMATT is quite enthusiastic over the prospects of his *Wife for Wife* organization this season. The play has several realistic features, and will be acted by a good company.

JOHN T. KELLY has been rehearsing his *McFee* in Dublin company, and says it is the best organization he has ever had. It includes Florie West and Mattie Vickers. John H. Young, of the Broadway Theatre, has painted the scenery for the play, and the costumes are said to be of the best. The opening will take place at Plainfield, N. J., and the manager is confident of profit from the first.

This part of Pippo in *The Mascot*, played by William Pruett at Palmer's Theatre, was assumed by J. Alrich Libbey on Aug. 17 at a moment's notice. Mr. Libbey's acquaintance with it was such that he acquitted himself with credit and to satisfaction.

CHARLES B. HANFORD has engaged as his business manager Charles H. Goodwin, formerly of the Baldwin Theatre, San Francisco. Robert Saturna, M. C. Stone, Frank Handley, Melvin Field, and Antonio Greshoff will be members of Mr. Hanford's Julius Caesar company. Willard B. Wright, who had been engaged, has been obliged to cancel his contract on account of a serious accident in which he sustained injury at Atlantic City.

LEONORA STANFIELD returned from Denver, to which city she made a flying trip on business relating to the settlement of her father's estate, in time to begin rehearsals with Bolis and Bears. She originated the part of the Voodoo in the play of that name when it was preliminarily produced.

A CABLE was received on Aug. 25 by Charles Frohman from Lotte Collins, saying that she was ill and would have to undergo an operation that would detain her in London. She was announced to sail for New York on Saturday, and to appear at the Standard Theatre as a supplement to Jane on Sept. 5. Mr. Frohman cabled back that he should hold Miss Collins to her contract.

GEORGE W. WILSON, the comedian of the stock company of the Boston Museum arrived on the *Samarita* on Aug. 22. His first day on shore was spent in studying his part in *Agatha*.

AGNES HENDON produced her new comedy, *Ambition; or, Love and Politics*, at Lynn, Mass., on Saturday night, Aug. 20. The play, which was well received, introduces Miss Hendon in a character well suited to her ability. A masked-ball scene in the third act introduces over fifty persons on the stage, and with a combination of handsomely-dressed and grotesque masquers is described as unusually picturesque. A "joint debate," with a full brass band and a torchlight procession in the fourth act make up a novel stage picture.

"I am delighted with the results of my advertisement, and as long as I continue my school of acting I shall utilize the superior advantages of *The Mirror*,"—Charles Leonard Fletcher.

AMY LESLIE, who has filled a Summer engagement as prima donna with the opera company at Elitch's Gardens, in Denver, has made a fine impression in that city as a singer. She is spoken of as a budding rival to Lillian Russell.

FURNAN SCHENCK, known as "Barnum's fat boy," died in New Brunswick, N. J., last week, and was buried in Mount Zion African M. E. Cemetery. Eight men were required to carry the body.

CHARLES FOLEY enjoyed a benefit at the West End Amusement Hall, Long Branch, Friday night. Charles Dickson and his company appeared in *Innocent*.

At the three-hundredth performance of *A Trip to Chinatown* at the Madison Square Theatre, on Friday night, calendars in white metal were given as souvenirs and Mr. Hoyt responded to a request for a speech.

CHARLES H. GOODWIN, formerly of the Baldwin Theatre, San Francisco, has been engaged as business manager for Charles B. Hanford's company.

MASON MITCHELL returned from a fishing trip in Michigan to play in the *As You Like It* performance at Saratoga recently. On Saturday he signed with John Stetson to become a member of the Bellevue-Potter company.

KYRIE BELLER and Mrs. Potter will begin their season under John Stetson's management next month at Boston. The opening play will probably be an old one, *Thérèse Raquin*, and other contemplated productions will be deferred until later.

HARRY BOOKER telegraphed to *The Mirror* on Saturday from Marquette, Mich., as follows: "The Harvest Moon a great success. Return dates everywhere. Louise Rial has made a decided hit as Mrs. Oakley."

ETHELYN FRIEND, who is to be the subriette of the stock company at the Boston Museum this season, made a pleasant trip to Europe. She landed at Antwerp, went up the Rhine, and visited Paris and London, returning in time to begin the *Agatha* rehearsals at the Museum.

A FOOLISH POLICY.

There is a conflict between several of the newspapers of Philadelphia and the theatres of that city. One of the results is outlined in the following letter sent out by Riter Fitzgerald, theatrical editor of the *Herald*, to managers generally:

GENTLEMEN—Permit me to inform you that the theatre managers of Philadelphia have signed a secret contract to cut down the advertising of their houses to twenty-five lines on Sunday, with small "ads" during the week, and have omitted the following papers: *The Daily and Sunday Inquirer*, *The Daily Bulletin*, *The Daily and Sunday Item*, *The Daily Call*, *The Daily News*, *The Daily Star*, *The Daily Herald*, *The Sunday World*, *Taggart's Sunday Times*, *The Sunday Dispatch*, *The Sunday Transcript*, and the *German Democrat* (Daily).

Th-our papers they propose to advertise in are the *Press*, the *Times*, the *Record*, the *Ledger*, and the *Evening Telegraph*.

As all contracts call for advertising in all the principal papers, it is well that you should understand how the Philadelphia managers have antagonized the majority of the papers of this city by their action.

Even those in which they advertise, having been cut down to such a small space, are naturally displeased with such conduct, and will do very little for the theatres.

I shall be glad to receive your opinion of this condition of things.

It is said that this all grows out of the discussion as to the safety of theatres that followed the disastrous fire of the Central Theatre in Philadelphia, and the insistence by the newspapers upon the enforcement of needed precautionary laws for the safety of the audiences.

On the newspapers' behalf, it is claimed that the theatres have taken this means to punish the newspapers for their comments in the premises. If this be so, it is a grave error on the part of the managers of the theatres, and one which the public will sooner or later punish in turn.

The theatres, on the other hand, may be but exercising a concerted economy made necessary by the bad business for which Philadelphia has been noted of late. Every business man has a right to conduct his business in his own way, so long as it does not contravene public good; and every business man is supposed to know better than any one else can just what he can afford to do.

But the most important matter in this connection is one that concerns visiting managers. The business of conducting a theatre is a peculiar one. The theatre manager who depends upon traveling companies for the amusement he offers is in turn a partner with every successive manager who visits him. He ought not to enter into any agreement with other theatres in his city by which the combinations that come to his house may suffer.

Advertising is a prime essential of the theatre. Success seldom follows any amusement venture that is not well advertised. This is so well understood by the profession at large that every traveling manager expects that the theatre in which he is to play will use every valuable newspaper medium to advertise his play and his company. Failure to do this on the part of the manager of the theatre generally results in the failure of the engagement. It is manifestly unjust to the traveling manager, who has no interest whatever in local misunderstandings, and who is ready to carry out his part of a contract.

With this in view, it is quite probable that the Philadelphia theatre managers will soon see that it is not a measure of economy to drop advertising in prominent newspapers. Newspapers have a right to discuss reformatory matters that concern the public, and the theatre manager who wilfully refuses to make his theatre safe is exposing even more severe desert when he loses his patronage.

PLAYS BY WHOLESALE.

The name of those who call themselves American dramatists is legion. If every one that has at some time had some sort of a production staged at a church festival or an amateur theatrical exhibition has a right to the designation, there would be as many playwrights as there are mosquitoes on the Jersey meadows. As a matter of fact, there are not more than a dozen Americans who have written plays of acknowledged dramatic value. But there are a large number of young men and women that have written so-called one-act plays, and in many cases more ambitious work intended for the stage. As a rule, the first thing an author does, whether experienced or a novice, is to have his or her work typewritten when it is finished. Almost all of this typewriting is done in New York, and there is no doubt that a very considerable proportion of the plays typewritten in New York pass through the typewriting office of the Misses Z. and L. Rosenfield. "Two years ago," says Miss L. Rosenfield, "when we first opened an office in Twenty-eighth Street, possibly six plays a week were typewritten by us. Last year the number increased to fifteen. To-day the average is at least thirty plays a week. This is not because our business has grown—it was just as large two years ago—but it means, if I am not mistaken, that people are turning their attention more than they used to play-writing."

A NOBLE MONUMENT.

Mabel Tainter, a beloved daughter of George Tainter, a wealthy lumber merchant of Menominee, Wis., stricken with fatal illness, asked her father to devote that portion of his estate that would come to her if she were to live to erecting a public building for the use and enjoyment of her town-people, free of cost to them. The noble-minded girl died, and four years afterward the "Mabel Tainter Memorial" was thrown open to the public. Her father had faithfully administered her desire.

The memorial is a beautiful and impressive building of stone, occupying nearly half a block. Up broad stone steps the visitor enters a lobby floored and wainscoted with white marble, and finished in oak. Through an arched doorway, entrance is had to the most

complete gem of an opera house in the whole western country. The auditorium is richly carpeted, and plate-glass windows look upon the street as the building is detached. The private boxes are elegant, and there are cosy reception rooms upholstered in plush, with velvet hangings. The seating capacity is about 500, and the heating and lighting apparatus is complete. The stage is 22x60 feet, and has all modern aids. The dressing-rooms are finished and furnished like drawing-rooms.

To the right, from the lobby, is a reading room, with a library for the free use of the county. The elegance of this room is notable. It has an ornamental fireplace, is well furnished, and a rich rug covers the floor. Here hangs a portrait of Mabel Tainter, and her sweet face suggests the pleasure she would have felt could she have seen the fulfillment of her wish.

Above are two similarly finished and furnished rooms, the free use of which is given to the Grand Army of the Republic. Immediately below, in the basement, are rooms handsomely furnished for the free use of young men. Billiards, games, reading and other diversions are furnished to them. Another room may be used for a chapel, lectures, societies, or other needs of the community, and there is a complete kitchen, with all furnishings.

The edifice cost \$125,000. Mr. Tainter furnishes light, heat, care and everything needed at an expense of \$1,500 a year. The building has been formally given to a society called "The Mabel Tainter Memorial Society." At times first-class theatrical companies are invited to occupy this handsome theatre, but obviously those selected are from the best.

DRAWING TO A CLOSE.

Peak's Island, near Portland, Me., which has suddenly gained note as a resort for professionals, still has sojourners who linger longingly before taking up their engagements.

Numbers of the colony who never before had an object in view that induced them to save money, declare that they will return to the island next season and occupy cottages of their own. Charles Cowles and T. C. Howard proclaim their intention of being the last to leave the place. Edward P. Sullivan, who has been prominent in social affairs, enjoyed a banquet in Portland before his departure for Philadelphia, where he is the opening attraction at the Standard Theatre. Al Haynes, who has relinquished his lease of the Palace Theatre, Philadelphia, because of non-agreement with H. R. Jacobs concerning the license, is in Boston organizing a musical comedy company to play Pert, with Cyrene, the dancer, as the principal attraction. She is now with Cleveland's Minstrels, but will close on Sept. 25, and appear with Haynes at Boston on Sept. 26. William F. Canfield has received an offer to join this company for genteel heavy character.

James Horne goes with The Soudan, and has been taking riding lessons with distinguished success. Edith and Evelyn Pollock and Ada Lewis rejoin Harrigan. Harry Fielding and Maggie Walker go to Waite's Comedy company. Charles B. Hawkins to The Country Circus. Ed. Roche joins one of the many Kikapoo companies, while Guy Pickman, the scenic artist, returns to Huber's, New York.

Manager Bartley McCullom on Aug. 27 had a gala day, an outdoor entertainment being given in addition to the usual dramatic and rink attractions. The programme included marine fireworks, aquatic exhibitions, a band concert, and a woman aeronaut and parachutist. The cottages gave their annual illumination in the evening.

CUES.

MARJORIE SCHUYLER has joined McCarthy's One of the Finest company as leading lady.

The Brinkley Brothers, of Memphis, Tenn., will this season manage the DeLange-Kising company in Tangled Up.

A special engagement of Settled Out of Court will be played at the Columbia Theatre, Boston, beginning on Oct. 3.

FRANK W. SANER last week received on account of the Actors' Fund Fair cheques for \$25 from Marian Feder and for \$10 from Martin Hayden. Mr. Skinner, correspondent for THE MIRROR at Bangor, Me., recently sent the Fund \$5, the amount of a Fair subscription that was delayed by a post-office blunder.

LITTLE DOT CLARENDON and her mother, Helen Mowatt, will both be members of A Prodigal Father company this season. Rehearsals of the piece are now progressing in this city.

WALTER BROWNE, the English character comedian, baritone, and author, has engaged to sing Grosvenor in Dixey's revival of Patience. Mr. Browne was the Colonel in the run of this opera at the Savoy Theatre in London, playing that character more than five hundred times.

5 BELLS opened its season at Norwich, Conn., on Aug. 29. The company, headed by the Byrne Brothers, are a clever band of fun-makers, and they have introduced new songs and dances and other features.

MAHEL CASSIDY, of the MacCollin Opera company and Alexander Henderson, musical director of that organization, were married in Montgomery, Ala., on the 18th inst. The ceremony was performed by the Rev. Mr. Brown, of the M. E. Church.

MONSIEUR F. TREWEY, the shadowgraphist, remembered as a feature of Herrmann's Transatlantic Vaudeville, will return to America in November under engagement for a season of thirty weeks. He will probably first appear in this city. A new sketch, with new music without words, is announced as his sensational vehicle. He will be in Chicago during the World's Fair.

THE THEATRICAL ROSTER FOR 1891-92.

[SECOND INSTALLMENT.]

DRAMATIC.

AGNES HERNDON CO.—James A. Jessel, manager; Harry M. Clark, business manager; L. P. Hicks, stage manager. Tour begins at Chicago, Nov. 7. Charles J. Richmond, E. E. McFadden, L. P. Hicks, Franklin Wentworth, Walter B. Enos, Henry Lorimer, Samuel Deval, Isabel Tucker, Lillian Schoen, Olive Tremaine, Mattie Barrett, and Emma Sherwell.

A FAIR REBEL. Eastern—Malley and Lamb, managers; George Grouce, business manager; Frank B. Galloway, treasurer. George A. D. Johnson, Harry Penwick, W. J. Clark, P. Nannery, William Evans, S. W. Forrest, Lida McMillan, Kate Weston, May T. Hillman, and the Excelsior Quartette.

CARROLL JOHNSON CO.—Carroll Johnson, proprietor; Jack Lodge, manager; Fitzgerald Murphy, treasurer; Hal Reid, stage manager. Tour begins at St. Louis, Mo., Aug. 25. Carroll Johnson, Hal Reid, Emmett King, Thomas J. Dempsey, Colin Kemper, Frank Riddell, James Burke, Olive Martin, Marie Earle, Mrs. G. H. Mortimer, and Joseph Collins.

EDWIN TANNER CO.—H. C. Acker, proprietor; Edwin Clifford, manager; C. L. Matland, advance agent; Joseph Hobson, advertising agent. Edwin Tanner, John Bessey, Andrew Forsythe, Jules Trees, Clarence Crosby, Charles Robinson, Frank Ward, Robert Howard, Master Willie Lowry, Eva Day, Jennie Navarre, Olive Ackerley, and Mrs. C. L. Matland.

FRIENDS.—A. F. Hart, manager. Tour begins at Montreal Sept. 12. Selma Fetter, Theodore Hamilton, E. D. Lyons, Clarence Handyside, Edwin Milton Kroy, Lucius Henderson, A. C. Hilsdorf, and Bertha Livingston.

GOOD OLD TIMES.—[Corrected.]—Harry Bernard, manager; Arden Smith, business manager; Tiffany Dugan, assistant. Tour begins at Brooklyn Sept. 5. Lucie Lewis, Lizzie Longmore, Katie Hunt, Harry M. Pitt, Ernest Foster, Charles Benton, Arthur G. Smith, Arnold Reeves, Charles Benton, Harry Ricketts, Wallace Clifton, Fred Warren, W. Johnson, Charles Morton, W. Seymour, Clarence Stevens, Thomas De pul, George Williams, Charles Walker, L. Meadows, B. Weldon, Edwin C. Weide, J. P. Adams, and John Wallace.

JANAUSCHEK CO.—Frank Hawley, manager. Tour began at Kansas City Aug. 22. Janauscheck, Edmund Collier, John P. Palmer, David Hanchett, Charles E. Fisher, John Burke, Harry Gilbert, A. C. Henderson, Jessie Villers, Mildred Conner, Mary Timberman, and Susan Longmore.

J. Z. LITTLE'S WORLD.—J. Z. Little, manager. Tour begins at Bridgeport, N. J., Aug. 25. Edith Mai, Addie Russell, Etta Lyons, A. C. Chesley, Marie Zimmerman, J. Z. Little, A. J. Dixon, Thomas Coleman, S. L. Clapham, Paul Barnes, W. E. Kane, Thomas Rucker, and William Ellis.

MAY BRETONNE CO.—George W. Hamler, manager. May Bretonne, Laura Comstock, Miss Lebeau, O. E. Hallam, Clark Comstock, Charles Taylor, Charles Reynolds, Marie De Este, and Little David.

MARIE WAINWRIGHT CO.—Julian Magnus, manager; Fred Meek, business manager; John Jordan, enterpriser; Lee Springer, properties. Tour begins Nov. 15. Eleanor Carey, Kate Blanche, Mrs. E. V. Backus, Barton Hill, William Jagersoll, Nathaniel Hartwig, Percy Brooke, E. V. Backus, Edward Elmer, Wallace Bruce, Alfred Burnham, Brigham Royce, and Cecil Magnus.

NORODY'S CLAIM.—E. A. Warren, proprietor and manager; Starr L. Pixley, treasurer; Dell Bennett, property master; Henry Allison, master mechanic. E. A. Warren, W. T. Clark, Mark Heiser, Harry English, George Devere, Joseph Williams, Walter P. Birch, Joseph Wheeler, Andrew Whitaker, Ida Vallance, Etta Rossland.

OLE OLSON.—James H. Shunk, proprietor; Ed. R. Salter, manager; A. H. Westfall, advance agent; James Hardy, assistant; Frank Baker, stage manager; Oscar Johnson, machinist. Ben Hendricks, Lottie Williams, Charles F. Lorraine, St. George Hagey, Frank E. Baker, Belle Frances, Robert A. Massey, M. H. Schiberg, Oscar Johnson, C. Henri Sims, Amy Christman, Stephenia Hedens, Emma Barksstedt, Lezzie E. Gill, Little Clara Salter, and little Marguerite Salter.

PAFF AND GOODMAN'S UNCLE TOM'S CABIN.—Henry Paff and Hans Goodman, proprietors; Charles Helme, advance agent. Tour began at Portville, N. Y., Aug. 23. Edna Clare, Mrs. James Stinson, Daisy Mosher, Grace Swan, Fred Appleby, W. H. Merker, Pamy Moore, J. H. Moore, E. S. Barber, William Davis, E. L. Sutcliffe, William Taylor, and Bert Helme.

POLICE PATROL.—Neil Florence, manager. Charles Chappelle, E. W. Bryant, Griffith Evans, Herbert W. Jones, Charles S. Guver, Harry F. Adams, George M. Decker, T. A. Adams, Thomas Mack, John Truesdale, W. H. Labb, John C. Brown, Etelka Wardell, Virginia Nelson, Bonnie Goodwin, and Tiny Burton.

REDDING STANTON CO.—W. S. Maguire, business manager; A. T. Skelding, treasurer. J. E. Mills, stage manager; E. W. McGinley, musical director. Francesca Redding, Henrietta Howard, Louise Douglas, Edith Barfield, Marie Wright, Hugh Stanton, Joseph P. Maguire, J. R. Wills, W. C. Carr, F. James Hood, and Joseph McHugh.

THE VENDETTA.—E. W. Varney, Jr., manager; W. R. Ogden, business manager; Charles Franklin, advance agent. Tour begins at New York Aug. 29. Henry Bergman, Harry Nanier, Harry Corson Clarke, Henry Testa, J. A. Washburne, Arthur Earle, J. R. Bettio, Edward Brown, Robert Casick, William Powell, Henry Fracy, Joseph Williams, Virginia Tracy, Cordie Daves, Lillian Western, Jewel Cherd an, and Hattie Arnold.

THE MIDNIGHT SPECIAL.—Reist and Ballant, managers. Ellen Moretta, Marie Guerdan, John Hoffman, Angelo Veitti, W. H. Post, and Robert C. Daniels.

YE EARLY TROUBLE. Mellen and Reardon, managers. Tour begins at New York Oct. 25. John E. Kellard, Jane Stuart, Henry Woodruff, Joseph Gibbs, Arthur Falkland Buchanan, Edward S. Wade, R. F. McClennan, William T. Owens, Marie Taylor, and Mrs. D. P. Bowers.

VON YONSON.—Lit and Davis, proprietors; John E. Hogarty, manager. A. M. Miller, Jr., business manager; Valentine Boshell, agent; J. C. Huffman, stage manager; John Hummel, machinist. Gus Hecke, John Sutherland, Charles Mitchell, J. C. Huffman, Jason Downes, George C. Bunry, Fred Hicks, Vincent Eldon, Maud Edna Hall, Sadie Connelly, Margie Deane, Annie Bianche, and the Lumbermen's Quartette.

FARCE-COMEDY.

ALFRED KELCEY CO.—Colonel Theodore Hoppeheimer, manager; Professor Vic Kellogg, musical director. Tour begins at Bethlehem, Pa., Aug. 25. Alfred Kelcey, Lillie La Rose, James T. Morton, William H. Danvers, Frank Abbott, J. F. Bailey, Walter Le Mane, Paul A. Macdonald, Ted Irving, Fred Stoddard, and Helen Martin.

FANNY RICE CO.—G. W. Purdy, proprietor Harry St. Ormond, business manager; C. S. Burton, musical director; Charles Bradshaw, stage manager. Tour begins at West Chester, Pa., Aug. 27. Fanny Rice, Charles Bradshaw, Robert Vernon, Barney McDonough, Frank Jones, Charles Lawler, Harold Leslie, D. G. Luckman, C. Robwal, Robert Glimmer, Eva Randolph, Olive Evans, Nellie Hawthorne, Becky Haight, Nellie Vernon, and Alice Greyson.

JOHN RUSSELL'S COMEDIANS.—John Russell, manager. Tour begins at New York, Aug. 25. Amelia Glover, Luke Schoofcraft, Bessie Cleveland, Dan Daly, Julius W. Mark, Joseph Miron, William Cameron, Lydia Vismars Titus, Nellie Parker, Add Ryan, Alex. Haig, Margaret Fitzpatrick, and Ethel Ormond.

JOHN T. KELLY CO.—[Corrected.]—G. M. Welty, manager; D. O. Wheeler, advance agent; Maurice Levi, musical director. Tour begins at Plainfield, N. J., Sept. 1. John T. Kelly, Forrie West, Mattie Vickers, Nellie Page, Flora Veldran, Margery Mortmore, Josie Pitt, Lela Williams, Mabel Wont, Harry Kelly, C. J. Williams, Frank Holman, James Quinn, Leo W. Wright, James Armstrong.

MCINTY'S TROUBLES.—Mrs. D. M. Mahara, proprietor; F. L. Mahara, manager. Tour began at W. Clements, Mich., Aug. 25. David H. Williams, E. C. Perry, Ken Sheffield, Lost Condit, Billy Condit, A. O. Bronson R. D. Gresham, Della Mar Harrison, Clara Williams, Gertie Stanley, Mrs. Cosad and Prof. H. B. Springer.

TWO OLD CRONES.—George S. Sydney, manager; George W. Hubert, advance agent; Lindsay Morrison, stage manager. Tour begins at Vonnors, N. Y., Sept. 3. E. M. Ryan, Gusie Hart, John Sheehan, Evira Frenchell, Frederick Carberry, Lotta Hollywood, Babe Hollywood, Minnie Layton, Inez Revere, Pauline Revere, Will Ahern, Wesley Sheridan.

OUR IRISH VISITORS.—W. J. Benedict and Joseph McKeever, managers; Val Dresser, musical director. Tour begins at Middletown, N. Y., Aug. 25. Lottie Gilson, Sylvia Thorne, Jennie Kendrick, Annie May, Samuel J. Ryan, Frank Davis, John R. Cumpson, Maurice Holden, C. F. Jordan, and little Johnny McKeever.

COMEDY.

BRYANT AND WILSON COMEDY.—Bryant and Wilson, managers; Jack Welch, stage manager; Tom Dawson, advance agent; Elmer Brown, George H. Wilson, Jack Welch, J. O. Barchona, Lee H. Essex, Harry T. Clayburn, Pete Stanton, Prudence Richie, Cora Dean, and Mrs. J. O. Barchona.

GUS WILLIAMS CO.—George W. June, manager; E. L. G. Cooke, business manager; Harvey H. Thompson, musical director; Frank Girard, stage manager. Tour begins at Stamford, Conn., Sept. 23. Gus Williams, Ross and Fenton, Frank Girard, Lillian Elma, Gertrude Hill, and the Sisters Lee.

LOTTA CO.—D. A. Bonta, manager. Tour begins at Toronto Oct. 3. Lotta Will, Mazlevie, Thomas Hall, J. J. Hackett, Robert McClennan, L. Edwin Brown, John McKeever, Dickie Martinez, Maud Hosford, and Jennie Weathersby.

VERNONA JARREAU CO.—Jeff D. Bernstein, proprietor and manager; D. S. Vernon, business manager; H. J. Holmes, treasurer; C. H. Hoffman, musical director; H. E. Bowen, property master. Tour began at Bangor, Me., Aug. 22. Vernona Jarreau, Lydian Poole, Annie Martell, Augusta Kions, Marion Vinton, Marie Lohman, Ross Brown, Ed. Sanford, James W. McDonald, Prof. Mendoza, and William Sillery.

OBITUARY.

W. S. Daboll, the well-known actor, committed suicide on Monday, Aug. 23, at the residence of G. W. Sisson, his father-in-law, at Holliston, Mass., where he had been living with his wife during the summer. He was under engagement to appear at the Tremont Theatre, Boston, on the evening of his death, in the opera of Puritania, and had been in Boston rehearsing his part for several weeks. He telegraphed Panine Hall, the star of the opera, on Saturday evening, that he would certainly be on hand again Monday for rehearsal. For an hour or so before he killed himself, Daboll took a walk with his wife, and seemed in good spirits. As they entered the house together and proceeded up stairs he walked behind her, and swallowed poison on the way. When they reached their room he told her of what he had done, and bade her good-by. Mrs. Daboll summoned her father and Dr. Pope, who lived in the next house, but the work of the poison was so quick that the actor died in ten minutes. Daboll had enough medical knowledge to enable him to prepare the poison himself. It is said that he had confessed quite recently to having made an attempt to end his life with laudanum. It is believed that he killed himself because he feared that he would fail in his new part. It is remembered that when Daboll made the hit of his life, as Ravenscroft in *Hamlet*, he was very diffident and apprehensive before his first appearance in it, with Francis Wilson, who played *Cadeaux*, at the Casino; and on the first night, when Daboll's work was received with enthusiastic favor, he thought the applause was intended for his companion comedian, and could hardly be convinced of the measure of his own success. W. S. Daboll was born in Providence, R. I., and was thirty-five years of age at the time of his death. Besides his wife, he leaves two children and two sisters. He had been on the stage about fifteen years. He studied for the ministry of the Episcopal Church, but drifted to the stage, and for years met with the hardest kind of fortune. In 1865 he made a mild success in a farce, entitled *Are You Insured?* at the Fourteenth Street Theatre, and the next season he appeared at the Casino in *Erminie*. In this he won his way to the first rank as a comedian of the comic opera type. He was very popular, a convivial soul, and his good fellowship was his bane. Although his native value was now recognized, his habits militated against a duplication of his great success as Ravenscroft. He was engaged to appear in the leading part of *The Brigades* at the Casino, and attended rehearsals, but disappeared before the date of opening. For a year he dropped from view, and then turned up in Chicago, where he played a season of extravaganzas. He afterward unsuccessfully sought engagement in New York. It is said that he had an inventive gift, and had perfected an improvement in the railroad switch. His remains were taken to Providence on Aug. 25 for burial.

Gertie Carmo, a daring female aeronaut, was killed by a fall on the Detroit Exposition grounds on the evening of Aug. 24. Hogan, the aeronaut, was killed on the same grounds last year. For several days the weather has prevented ascensions, and on this evening Miss Carmo insisted upon going up, despite the contrary advice of the Exposition manager and others. She pleaded professional pride, and persisted in the attempt, expressing carelessness as to the result. It was almost dark, and a strong wind was blowing when the balloon, with Miss Carmo hanging to the trap, started upward. Before it could clear the Exposition building, it struck a projection of the high tower and the aeronaut was hurled to the ground 20 feet below. Her death was instantaneous, the body being terribly bruised and broken. When the accident happened her assistant, Robert Scammer, fainted. He had paid the dead girl considerable attention, and was deeply attached to her. A shop-living in Detroit was prostrated by news of the fatality. The girl's parents are on their way home from Germany, and a burial will await their arrival.

Georgie Reynolds died of carcinoma at North Adams, Mass., on Aug. 2, and was interred two days later at Springfield, Mass. Miss Reynolds played her final engagement in Philadelphia in May last in *By Proxy*, in which she originated the part of Mrs. John Bennett. She sang in opera, and appeared with McCullough, Lawrence Barrett and other leading legitimate companies. The deceased was a sister of Kate Reynolds, once the reigning favorite at Laura Keane's Theatre, and played star throughout the country. Kate Reynolds married Erving Winslow, of Boston, and has resided in private life for many years past in that city. The Reynolds Sisters came of a good English family, their father having been a staff aide-de-camp to Wellington at Waterloo, where he died.

Charles Worley, a variety actor, died on Aug. 25 of consumption at St. Vincent's Hospital, where he was cared for by the Actors' Fund. He was about forty years of age, and had no relatives in this country. The funeral was held on Aug. 28 in the cemetery in the plot of the Fund in Evergreen Cemetery.

While playing an engagement in Macfield, England, recently, Frank Northworth, a young English actor, shot himself fatally. He had traveled in the *Lights of London*. The Octopus, The Shaugraun, and kindred plays. He was twenty-six years of age, unmarried.

Kate Fellowes, an English actress, died recently after a long illness. She married George Wav, of London, and retired from the stage some years ago, and had since been noted for her charities to the profession.

Zoe de Forrest, once noted as a serio-comic singer, died on Aug. 20 of peritonitis at her husband's hotel, the Black Elephant, on Coney Island, aged forty-three. She was born in Montreal, and in her youth was a handsome woman. She married George Van Houten, of Paterson, N. J., and was buried in the Van Houten family plot in that city. She leaves a daughter aged fourteen.

Zella Trebell Bettin has been buried at Elmet, France, beside her mother, and a memorial service will be held at that place.

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During

BOSTON

BOSTON

Manager Macanley has returned from New York with a book full of gift-edged attractions. In superintending the changes at his theatre, trying to keep cool and conducting his suit against an electric light company, he manages to lead a lively existence.

Colonel M. Kutt has had a very successful summer season of open-air concerts at Pheasant Hill Park.

Artist Klaber's photographs of Richard Carroll are attracting much attention. The work is of the best of the photographer's art, and represents the favorite comedian in the familiar costumes of the parts he played so well during the recent opera engagement at the Auditorium.

Charles D. Clarke.

CINCINNATI.

The season was auspiciously opened at Havin's Aug. 26 with a Railroad Ticket. The comedy is very cleverly constructed and the specialties introduced both novel and attractive. Lew Wesley, of the old variety team Wesley Brothers, acquitted himself with credit in a prominent role, and the cast was satisfactory throughout. Barney Ferguson in M. Carver's M. Haps 25-3.

L. S. Wyman, in The Tyrant, amused the patrons of Harris' week of 27, and the results pecuniarily were satisfactory. The new star has a graceful stage presence, sings pleasingly, and is afforded full opportunity for the introduction of his specialties, which were well received. His support was above the average. The Wild Goose Chase 25-3.

At the People's the opening attraction of the season, The Western Brothers in The Way of the World 25-27, met with a hearty reception. The musical specialties of the Westons were nightly enjoyed, and Miss Elliott's dancing came in for deserved applause. Andrew Lewis and Olive Postle in prominent roles afforded the joint stars excellent support, and aided materially in the success of the week. Whalen's South Before the War 25-4.

Manager James E. Fenwick, of the People's, is absent in Kansas City attending the annual Conventions of the Knights of Pythias.

Manager John Havin returned from Hot Springs, Va., 25, and is apparently fully recovered from his rheumatic attack.

N. D. Bowers, the manager of the new Fountain Square Theatre, who was recently severely injured by a fall, is reported as rapidly recovering.

The final Bessie-Bell concert was given 25 at the Zoo, and attracted an unusually large attendance.

The Convey Island of the West will close a prosperous season 3.

Lee Wiswell, treasurer of the Grand, returned 25 after a week's visit to the Northern lakes.

Will Jones' Pair of Jacks co. opened season 25 at Franklin, O., with Harry Reiser and Will Hofford as the two Jacks.

Among Manager Easton's attractions for the season at Harris are K. S. Wood, J. H. Wallick, the Wilbur Opera co., Joe Downing and Sadie Hanson, Gray and Stephens, Sam Ryan and Lottie Gilman, Storm-Basten, and Newton Heers.

Hallen and Hart in their new play, The Idea, follow A Trip to the Circus at the Grand and Hoyt's latest comedy, A Temperance Town, will be one of the early attractions at this popular house.

Manager Hallenberg, of the Pike, is still in the East.

DETROIT.

The Detroit Opera House opened its season Aug. 25, with The Tar and Tantar. The house was a very large and enthusiastic one, and the performance one of the best. The cast includes Fred Frost as Hilarious, William Prustine as Cardamom, Robert Watson as Khariton, Louise Boyce as Marina, Anna Meyers as Taffeta, and Nathalie Cottrell as Alpeka. It would be hard to improve upon the above in their respective roles. The chorus is strong numerically and in voice, and perfectly drilled. Their regular orchestra was augmented by members of the Detroit Orchestra, and the music rendered with great precision. Taken altogether, this co. is one of the strongest on the coast, and a splendid vehicle for displaying their ability. Donnelly and Girard in Natural Gas 25-3.

At the Lyceum Theatre Thatcher's Tuxedo was the attraction for three nights beginning 25. It was given here some time not very long ago, and while the cast is about the same as then, and includes some of the best musical performers in addition to Thatcher himself, there is Hughie Bonagarty, Bert Sheppard, and others. John Coleman, the eccentric dancer, is a feature. Cupid's Chariot, the new attraction owned by Thatcher and Sapers, 25-7. It is billed like a circus, and is called a bicycle comedy, a bicycle race being given on the stage. Ship Ahoy 25-2.

Whitney's Grand Opera House opened 25 with The Pulse of New York, a sensational drama, including a fire scene, leap from the elevated train, hole driver in operation, etc. Saddle Hansom in Kentucky Girl 25-1.

Fred Frost, who takes the part of Hilarious in The Tar and Tantar, was last year a member of the same co. in one of the minor parts, and had an opportunity of studying Digby Bell, whom he not only thoroughly duplicated, but by many is thought to be an improvement.

James Lothrop was until last year manager of the Detroit Opera House, when he resigned to go to Grand Rapids. He has returned to Detroit and resumed his old position under Proprietor Whitney. There is no more popular man with the public and profession than Mr. Lothrop, and every one is glad to see him back again.

The Detroit Exposition opened 25 for ten days, which is the fourth year and by far the best in its history.

Frank R. Mills, a Michigan boy, is playing Jack Meredith with Walter Sanford's My Jack co., and has been highly spoken of wherever he has appeared.

Ada Jewell, a Detroit girl, is a member of the Cupid's Chariot co., which appears the latter part of this week at the Lyceum Theatre.

F. K. STEARNS.

NEW ORLEANS.

Nothing is thought of here in the line of amusements but the coming performances in the arena of the Olympic Club and these great meetings will hasten the opening of the season in New Orleans, because the first dramatic co. to play here will be that in which Jim Corbett is the central figure and which is managed by W. A. Brady. This will be on Sept. 2 at the Grand Opera House.

The same objection that was raised by the "Musicians' Union" in New York against the importation of skilled musicians by Manager Abbey, is being made against Manager Brady, of the French Opera House, in this city. The local musicians have made an open protest against the foreign musicians and the manager claims that the musical talent required for the production of grand opera cannot be obtained in this city. Time will tell what the outcome will be.

The Continental Guards have announced a series of entertainments to take place at the Grand Opera House on 25, 26 and 27. The programme states that there will be songs, dances, recitations, gymnastic exercises, and that Carmenita will appear.

The Grand Opera House, the St. Charles Theatre, the Academy of Music, the French Opera House, and the Garden District Theatre are all ready for the opening of the season.

A letter from Manager Maugé, of the French Opera House, who is still in Paris, states that he has completed his co. and that he will sail for New Orleans on Sept. 24. The troupe will leave France three days later.

LAMAR C. QUINTERO.

CLEVELAND.

The Lyceum Theatre reopened for the season Aug. 25 with Pete Baker in Chris and Lena. The opening night's attendance was large, and business continued fairly good the rest of the week. The feature of Mr. Baker's support is Martha George, a German song-writer, who is just learning the English language. Her work was very clever. Little Luella Cobbler made a pronounced hit. The House on the Marsh 25-3; Natural Gas 25-2.

The Baker Opera co.'s last week at the Opera House was made memorable by the presentation of six of their most popular operas, viz: Fra Diavolo, Grand Duchess, Said Pasha, Fatinitza, Bohemian

Girl and Mikado. Large and fashionable audiences were in attendance. The regular season of the house will open 25 with Underground. Hands Across the Sea drew fair-sized houses at Jacobs Theatre week ending 27. The scenic effects met with much favor, that of the deck of the steamship *Arcturion* particularly. The cast was a very able one, especially George W. Parsons as Jean de Lussac, Lillian Westerman as Lucy Kettlewood, and Henry Pierson as Robert Stillwood. The serpentine dance of Verste Arnold is one of the best ever seen here. Lost in New York and My Jack next.

PHILADELPHIA.

The season's opening at the People's Aug. 25 was characterized by a host of enthusiasts who appeared to vie with each other in placing the stamp of popular approval on Daniel Smiley's production of The Black Detective. The play belongs to a class that found general favor years ago, and while nothing new is revealed in the author, J. I. McCloskey, has succeeded in making it interesting throughout. Wash, Melville, the star and player of the titular role, has a part that fits like a glove, and made a pronounced hit. J. Wesley Robinson and the rest of the cast are well-fitted to their parts, and the performance throughout is a smooth one. The First Patrol 25-4.

Florence Bindler and her successful Pay Train opened the Empire's season 25, succeeding in alternately amusing and thrilling rather top-heavy houses. The star and comedy-drama are not newcomers by any means, but are always welcome visitors. The season is early and the weather warm yet, which accounts for the lack of patronage. The scenery, mechanical effects and supporting co. are as good as last year's. Newell Brothers in The Operator 25-4.

The notable event of the week at the Grand Opera House was the production, by this co., of Mozart's Marriage of Figaro. Mrs. Kromold, Von Canten, Kroll, William Hartman and M. Clark sang the leading roles, winning individual success and praise for the opera. William Tell, Faust, La Favorita, Il Trovatore and the Huguenots were also given. It is rumored that the season will close earlier than usual this year. While business has not been positively bad it has hardly met expectations.

Theresa Newcomb revealed her new play, New Mexico, by E. E. Price, to a large melodramatic following at the National 25. The star played a dual role, appearing in the characters of two male twins. Sensation and blood flow in equal quantities, and not for a moment does the action lull. A fair co. in support. New York Day by Day 25-4; Spider and Fly 25-5.

Few burlesque organizations visiting this city attain the popularity of the City Club co. It is not undeserved by any means, as organizations of this class seldom attract such a large and enthusiastic audience with the City Club co. Phyllis Allen, Lew Hawkins, Fanny Everett, and a host of lesser lights comprise the co. Business heavy.

A first-class array of vaudeville talent afforded satisfaction to crowded houses at the Bijou during the current week. The three marvelous Judge Brothers continued in their wonderful act, Henry T. West, Lennie Johnson, and the duo of Mack and the Burack Sisters lead in the bill.

Everything is hustle and bustle at the Arch where Len Leubrie's extravaganza *Telephonia* has its premiere 27.

Some of the attractions coming to Nixon and Zimmerman's three theatres have been given out, and they represent the cream of the theatrical market. The Chameleon will open a greatly improved house 25 with Thomas O. Seabrooke and The Isle of Champagne, who will appear with us three weeks.

The Opera House will open 25 with the clever Lilliputians in Candy. Following will come The Dugby Bell, De Wolf Hopper and Lillian Russell Opera co.; W. H. Crane in his new play, For Money, and The American Minstrel, Charles Frohman's stock co. *Wedgwood in Henry VIII.* Richard Mansfield, Augustin Daly's co., Scherba, Lillian Russell, and the Mack and Wig Club in a new burlesque, *Carnegie's* co. return for the house season 25.

The German stock co. at the Germania began their season's labors Sept. 25. Homie Weldon, a resident of this city, and a great favorite here, has joined R. E. Graham's co. in Larry the Lord.

Bob Watt, a well-known writer of Philadelphia, has been engaged by Dove Davidson as agent and treasurer for his Dangers of a Great City co.

Lillian Stillman will star with Richard Ward in American Puck, a new play by Frank Dumont. Their season will open in this city.

J. C. Stewart, Jr., son of the popular comedian, now retired, "Fatty" Stewart, has been engaged by Manager Bradburn as business manager of the People's Theatre. A wise selection.

O. M. Remington, who has been in this city for some time, left last week to join Will Rising's Tangled Up co. in the West.

W. H. Mack has taken the post of advertising agent, People's Theatre. JOHN K. CAVANAUGH.

RHODE ISLAND.

PROVIDENCE.—LOTHROP'S MUSICAL (George E. Lothrop and co., proprietors): May Prindle and Jay Hunt, supported by Lothrop's Stock co., gave good performances of Rip Van Winkle Aug. 23-25; Husband and Wife 25-7; The Child Stealer 25, Sept. 3.

PROVIDENCE.—OPERA HOUSE (George E. Lothrop, manager): Cleveland's All United Minstrels, 25-27; Nat. C. Goodwin will open his season at the Providence 25, presenting A Gilded Fool.

Charles H. Baxter, formerly of the Rhode Island Amusement Bureau and Providence Dramatic School, will accompany Reeves American Band as manager on its Western concert tour. The season at the Providence Opera House promises to be one of unusual brilliancy.—F. A. Page is now advertising agent at the Providence Opera House.—Charles Holton, general agent for Cleveland's Minstrels, was here 25-26. H. W. Callender has closed his engagement at Silver Spring, and will again look after the finances at the Providence.—The Providence Opera House has undergone a thorough overhauling. George H. Bond, treasurer of the Association, has assured the safety of the patrons of the house in mind. In addition to those on the Dorrence and Eddy Street side, the Pine Street front has been supplied with three balconies of fire escapes 35-4, covering all the windows on that side of the house.

Nearly every door and window now in the theatre opens directly upon fire escapes. The windows which formerly had to be raised, now open outward with very little effort. The doors have been hung and swing in either direction. The upper gallery has eleven exits, the dress circle ten and the parquette thirteen, also a door leading from under the stage to the box office entrance, making in all thirty-five exits.—Mr. Hopkins, the inspector of buildings, is well satisfied with the late improvements and has issued to the Association a certificate in accordance with Chapter 62 of the Public Laws providing for the better security of life and limb in case of accident.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): E. W. Varney's co., starring Harry Bergman, opened their season here Aug. 25. Mr. Bergman, who is the uncle of Mr. Isaac Bergman, one of the most enterprising business men in this city, was accorded a well-merited reception, and aside from slight hitches incidental to a first night the piece ran very smoothly. Bobby Taylor in Sport McAllister 25; Decker Brothers' Minstrels 25.—BLACK-NEWPORT LODGE of Elks will tender a complimentary banquet to Edw. Barrett May on his visit here 25.

MAGNET COUGHLIN-DICKSON-ROUGE, a chorus girl in the company of Thomas O. Seabrooke, who is starring in The Isle of Champagne, charges that comedian with attempting to force her to appear in tights. She has sued for \$100 which she contends is due her on account of salary, and for \$500 damages. On Mr. Seabrooke's behalf, it is said that the complainant vitiated her contract by tendering her resignation when informed, during one of the rehearsals preliminary to the first performance of the opera, last May, that she would be required to wear tights in one of the scenes. Mr. Seabrooke will contest the suit.

CORRESPONDENCE.

ALABAMA.

MOBILE.—OPERA HOUSE (G. F. McDonald, manager): The MacCollin Opera co. opened the week of Aug. 25, presenting Fra Diavolo, Falsa, Merry War, Olive, and Whodunnit. The house was a fair-sized one. The season will open here 25 with George Wilson's Minstrels.

ARKANSAS.

LITTLE ROCK.—GREENWOOD PARK THEATRE (E. H. Wood, manager): Greenwood Opera co. in Billie Taylor week ending Aug. 25; crowded houses nightly.—CAPITAL THEATRE (E. H. Wood, manager): The regular season will open 5 with James B. Mackie in Trimes' Celler Door.—DEW: Manager E. H. Wood left to-night for Chicago and the East, to complete bookings and make arrangements for the services of a first class orchestra, to be used at his Capital Theatre during the coming season.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): The Arcata: Grand Spanish Opera co. concluded a week's engagement Aug. 25, giving a round of comic operas to good houses considering the hot weather. Alabama 25-27; Sol Smith Russell Sept. 2, 3; Little Tuppert 25, 26; The Ensign 25-27.—LOS ANGELES THEATRE (H. C. Wyatt, manager): Madame Modjeska, assisted by local artists, filled the house 25.—LIEBS: The Los Angeles theatre building has been purchased by W. H. Perry, a capitalist of this city. Mr. Perry is negotiating with Architect Woods having in view extensive alterations which will make the Los Angeles second to none on the coast in point of elegance and equipments. Manager Modjeska is in town for a short time and occupied a proscenium box at the performance of Boccaccio by the Spanish Opera co.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Clinie, manager): Hoss and Hoss was presented 25, 26, fair houses. Owing to the excessive warm weather Charles Frohman's co. in Gloriana played to light business 25, 26.

RIVERSIDE.—LOTHROP OPERA HOUSE (Frank A. Elliot, manager): Gloriana Aug. 25; Alcantara Spanish Opera co. in Boccaccio 25; both to fair business. Alabama 25.

STOCKTON.—YOSHEMITE (S. W. Newell, manager): Alabama Aug. 25.—AVOS: The Shaugraun has been drawing fair houses in spite of the warm weather. Local R. P. O. E. attended in body 26.—ITEM: A. J. Tyndall, the hypnotist, is amusing good audiences at Pioneer Music Hall.

COLORADO.

LEADVILLE.—TAROP OPERA HOUSE (J. H. Cragg, manager): Sol Smith Russell in A Poor Relation to S. R. O. Aug. 27.

COLORADO SPRINGS.—OPERA HOUSE (S. K. Nee, manager): Marshall's Military Band rendered a very good musical programme to fair business Aug. 25. Frank Daniels did a good business 25 with Little Puck. Sol Smith Russell in A Poor Relation to S. R. O. 25. At the close of the second act the applause did not cease until Mr. Russell came before the curtain and spoke briefly.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Peck's Bad Boy Aug. 24; light house. Bobby Gaylor convulsed a crowded house 25 with Sport McAllister. First appearance here outside of a specialty.—ITEM: Company "K," the most prominent local military organization, gave a very creditable minstrel performance at Kiamia the past week. Messrs. "Chic" Bornham, F. R. Hills, C. A. Dwight, and W. B. Smith. It made clever end men.—While at Newport last week I had the pleasure of accepting the hospitality of A. B. Commerford, the efficient correspondent of THE MIRROR at that place, and gazing at his magnificent diamond-studded Elk's badge, recently presented to him by the Order in that city. There are few better known or more popular Elks than Brother Commerford.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Bobby Gaylor in Sport McAllister Aug. 25; good business.—PROCTOR'S OPERA HOUSE (C. H. Smith, manager): Will open 25 with Annie Lee in Fogg's Ferry.

WATERBURY.—JACOBS OPERA HOUSE: Andrew Mack and his co. produced Irish Loyalty Aug. 25 to a good-sized audience. On 25 The Colonel, by Oscar Sisson and his excellent co., to a fair audience.

NEW LONDON.—LYCEUM THEATRE (A. H. Chappell, manager): Dockstad's Minstrels to a large house Aug. 25.

ROSWICH.—BROADWAY THEATRE: Dockstad's Minstrels Aug. 25; large and delighted audience.

MIDDLETOWN.—The announcement is made that The Middlesex will be completed and ready for opening on Oct. 1. Assistant Manager Gilbert has already booked a number of the best attractions, and indications point to a most successful season. Among the co. booked for the Middlesex are Hands Across the Sea, The Hustler, A Kentucky Girl, and James O'Neill in his romantic drama, Fontenelle.

BRIDGE.—DELANAY OPERA HOUSE (T. H. Delaney, manager): Len Leubrie's musical extravaganza, *Telephonia*, Aug. 25, to a fair-sized audience.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): The Shamrock, with Edwin Hartford in the title role, Aug. 25; medium business. Play and co. fair.

BIRMINGHAM.—STERLING OPERA HOUSE (G. M. Johnson, manager): Held in Slavery to a fair house Aug. 25. The Shamrock 25; small house.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williamson, manager): The preliminary season opened Aug. 25 with Dockstad's Minstrels. Crowded house. Gorman's Minstrels drew another large audience 25, and gave a good entertainment.

GEORGIA.

SAVANNAH.—THEATRE (T. F. Johnson, manager): George Wilson's Minstrels opened the season here to a packed house Aug. 25. Co. much better than last season. Singing and dancing good.

ILLINOIS.

SPRINGFIELD.—MAYLOWE THEATRE (Miller and Rogers, managers): Frank M. Wills' Wait till the Clouds Roll By, billed for Saturday and Sunday evening, Aug. 25, 26, was not presented on Sunday evening, owing to the action of some church members here, who exhumed an old blue law prohibiting Sunday performances.—ITEM: There is much dissatisfaction here with the action of the authorities in enforcing a mouldy ordinance of the old Town of Leas, regarding the observance of Sunday. Manager Miller and Rogers held a \$200 license issued by the city of Chicago. It is argued to subject them to annoyances regarding Sunday performances while all the theatres in Chicago are open on Sundays.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmermann, manager): The regular season here opened with Lincoln J. Carter's Fast Mail to a well filled house Aug. 25. Audience well pleased with the performance.

CALEDONIA.—NEW AUDITORIUM (F. E. Bergquist, manager): Kajania Aug. 25; good house. Kutting Hatch 25; De Lawe and Rising 25; Frank Daniels Sept. 5; My Colleen 9.

COLINE.—WAGNER OPERA HOUSE (Frank Anderson, manager): After being dark for two months the house will open for the season with The Postmaster Sept. 2.

SUCFORD.—OPERA HOUSE (C. C. Jones, manager): The Police Patrol was presented to a fair house Aug. 25. May Bretonne 25-26 to light business. The West End Park and Harlem Park are rivals for summer evening attractions. They both claim good business.

CRAFPAIR.—WAGNER OPERA HOUSE (S. L.

Nelson, manager): Park, Gibney, Gibbons and Gibney Aug. 25 Sept. 1.

PEORIA.—THE GRAND (J. S. Flaherty, manager): Eunice Goodrich Aug. 25, 27 in repertory at popular prices.—ITEM: Manager Flaherty has taken the management of the Strana Opera co., now playing at Sylvan Park.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): Primrose and West's Minstrels opened the season at the Chatterton new Opera House to over a thousand dollars. The large audience was pleased with the performance and delighted with the many improvements in the house.

ANN ARBOR.—USERY'S OPERA HOUSE (W. H. Simpson, manager): John Thompson in On Hand opened the season Aug. 25 to a small house. St. Felix Sisters 25 3.—ITEM: Miller's Opera House, now in course of erection, will be opened in January under the management of R. Lynn Minton. It will have the latest improvements. Seating capacity, 700. The house will cost \$20,000.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): The season opened Aug. 25 with Annie Lee in A Nutmeg Match to a good house. Frank M. Wills in Wait till the Clouds Roll By to a small house 25.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): The Fast Mail Aug. 25; large and well-pleased audience. Paris Gypsy Girls 25; medium business.

DESVILLE.—GRAND OPERA HOUSE (A. W. Heinley, manager): The season was opened Aug. 25 with Leslie Davis in Fan t to a crowded house.

INDIANA.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simpson, manager): The Hustler opened the regular season here Aug. 25 to S. R. O. and gave a very pleasing performance. Dangers of a Great City 25. LAFORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): L. J. Carter's Fast Mail Aug. 27; S. R. O. at 8 o'clock; performance excellent.

LEESBORO.—GRAND OPERA HOUSE (J. W. Rosset, manager): Holden's Comedy co. opened the season Aug. 25 for a week to big business.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): Primrose and West's Minstrels Aug. 25, 26 gave three performances to packed houses. A Temperance Town 25 3.—ENGLAND'S OPERA HOUSE (Dickson and Talbott, managers): A Railroad Ticket 25 3.—PARK THEATRE (Dickson and Talbott, managers): Little Goldie opened Aug. 25 in Rocky Mountain Wait to S. R. O. Eloped with a Circus Girl 25-3; Hettie Bernard Chase 25-27.—ITEM: The new theatre, the Empire, will open 5. Will O. Wheeler, formerly of this city, managing the Patti Rosa co., is spending a few days with friends.—Nily West, of Primrose and West's Minstrels, lost a diamond sleeve button on Saturday.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Newton Beers in Eloped with a Circus Girl opens the season Aug. 27.—GRAND OPERA HOUSE (W. K. Bradbury, manager): Julia Marlowe will open the season 30 with a double bill, Rogues and Vagabonds and Galatea.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): Jacob Litt's excellent co., headed by Annie Lewis, a vivacious and talented southerner, presented A Nutmeg Match to a fairly good house Aug. 25. The Fast Mail played an audience of moderate proportions 25, the scenic arrangements being very effective.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany, manager): Gorton's Minstrels Aug. 25; good business. On Olion 25.

FORT DODGE.—FESLER'S OPERA HOUSE (G. F. Rankin, manager): The season opened Aug. 25 with Frank Daniels in Little Puck, followed by Fast Mail 25.

SIOUX CITY.—PEABODY GRAND OPERA HOUSE (E. L. Webster, manager): The Ensign to S. R. O. Aug. 25 and big business 25.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): A Turkish Bath did good business and passed all week of Aug. 25-26. Frank Murphy and Marie Heath shared the honors 25.—Foster's Opera House (William Foster, manager): A Royal Pass will open the regular season 25.

DUBUQUE.—THE GRAND (William T. Roehl, manager): Kajania opened the season 25 to good business. A Nutmeg Match 25 to a light house. Cupid's Chariot 25-27, good entertainment; fair business. A Royal Pass 25; Waifs of New York 25.—ITEM: Frederick W. Garberry, of Dubuque, a young and talented tenor singer, possesses a considerable dramatic ability, has gone to New York to join the Two Old Cronies co.—Manager Roehl has gone to South Dakota to look after his land interests. J. H. Bradley is acting manager in Mr. Roehl's absence.

OTTUMWA.—GRAND OPERA HOUSE: Kajania opened the season here at the Grand Aug. 25 to good business.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. B. Kirby, manager): This house will be opened 25 (Fair Week) by the St. Felix Sisters, under the management of Will Culhane.

OWENSBORO.—Price's New Floating Opera Aug. 25; S. R. O. Performance fair.

MAINE.

BANGOR.—OPERA HOUSE (Frank O. Owen, manager): Jarboe and her excellent co. opened their season here Aug. 25 in Starlight to a large and delighted audience.—ITEM: Mr. Owen expects to open the new opera house, of which he will have the management, about the middle of September.

FORTLAND.—THEATRE (George E. Lothrop, manager): The regular season opens Aug. 25 with Old Jed Prouty for two performances, which were attended by large audiences. Dora Wiley is a strong feature in the cast. Ollie Smith as Little Trettle made a decided success. Jennie Veamans in 12 P. M. 25; Veronika Jarboe in Starlight 25, 27.

PEAK'S ISLAND PAVILION (P. J. McCallum, manager): Nancy and Jess, a melodrama of some merit, was presented 25-27. James Horne as Jack Vettlett and Miss Hamilton in the dual role of Nance and Jess shared the honors. The scenic effects, considering the cramped condition of the stage, were good.—LONG ISLAND CASINO (Ernest Ponce, manager): Variety to meagre audiences 25-27.—ITEM: Edith Pollock returned to New York 25 to join The Seill Alarm.—Charles E. Dillingham, the author of 12 P. M., is sanguine of Miss Veamans' success in his new comedy, which is to be launched here 25.—Smiling Charlie Tennis reduced his stock of souvenir spoons by several hundred during Jed Prouty's visit, and says the scheme is a "corner." The spoon is very handsome.—All Hampton has a splendid pair in 25 P. M.—Treasurer Tuckersbury is not a success as a piano expert, though he enjoys an enviable reputation as a dog fancier.—The Pavilion will close its season Sept. 3.—Ada Lewis will return to New York 27.

BATH.—ALABAMA OPERA HOUSE (F. Donnell, manager): Turner's English Girls Aug. 25; good business.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Gus White, manager): The season was opened Aug. 25 with Fitz and Webster in A Breezy Time. They are favorites here and never fail to draw a packed house. Co. good.

MASSACHUSETTS.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): James T. Powers produced A Mad Bar gain before a large and friendly audience Aug. 25. The comedy derives its name from the plot which is somewhat complicated and improbable. Arthur Jones (Powers) is in love with Rose Robinson (Rachel Booth) and is rejected. He then attempts suicide, but failing in courage he makes a mad bargain with his cousin, Albert Jones (Peter Dale), to kill him without his being conscious of the deed. Rose then repents and accepts his (Arthur's) hand in marriage. Arthur, wishing to take on a new lease of life, tries to find Albert and persuade him not to carry out his plan of murder, but Albert, losing courage, has employed an accomplice to do

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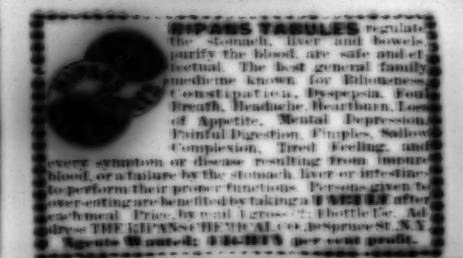
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